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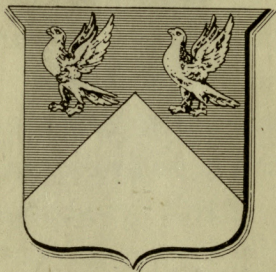
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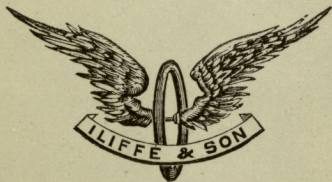


# HOME DRESSMAKING

AND THE  
ART OF GOOD DRESSING.

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By EASTON DE BARRAS.

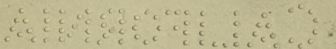
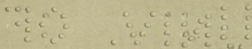


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# INTRODUCTION.

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IN bringing this work before my readers it has been my endeavour to portray "Home Dress-making" as simply and attractively as possible. In every family there should at least be one girl who understands dressmaking; who can cut and fit as well as sew, for there is no telling how soon reverses may come, and girls, well off at present, reduced to earning their own living.

Apart from this reason, it is very convenient as well as economical to have a dressmaker in the family. In the matter of making over things and making up everyday frocks for younger children, it is well to have one who can be depended upon to go on with the work and take all responsibility. Therefore, mothers be wise in time, and see that one at least of your daughters is taught dressmaking in all its details.

I do not consider it necessary to apologise for recommending girls to study the art of dress as diligently as they would study the art of painting, or of music, or any of the fine arts.

Every woman has a right to make herself as attractive in every way as she possibly can, and therefore I trust that this little effort will lead some of my readers to use the talents they have hitherto neglected and make themselves as pleasant to the eyes of their family and friends as they possibly can be, sweet and gracious in manner, and as sincere and earnest in soul as good women know how to be.



## CHAPTER I.

### HOW TO CUT A BODICE.

The proper way to cut a bodice is by a model or dress system, but as everybody does not own one, or could not use it if she did, we will say that the first thing necessary is a good pattern.

*How to Obtain the Pattern.*—How to obtain this pattern would be the next consideration: this seems easy enough, as there are so many firms nowadays who sell reliable patterns, but no pattern, when only bust measurement is required, can be expected to fit every person of the same bust measurement, for the other measurements vary—in fact, are seldom the same—hence more or less changes must be made to make the garment fit when cut from this kind of pattern. These patterns are uniformly good, and would fit a perfect figure, and are therefore not to be despised. The general style of bodice, sleeves, and skirts of these patterns will be found of great service, but the foundation pattern, *i.e.*, the pattern from which the lining is cut, should be obtained from a good dressmaker. On payment of a few shillings she will cut a lining upon her model, and fit it upon you carefully and sew it up. After you get it, cut open the seams with a scissors, lay the lining down smoothly upon a piece of strong paper, and pin firmly, then with a tracing wheel run over the exact seams where the bodice was sewed together. Press well on the wheel, so that the perforations can be seen on the paper below. Trace up and down the fronts and along the waist-line, then cut the pattern out. A tracing wheel is one of the essentials to good dressmaking; without one, it is next to impossible to get both sides of a

bodice alike, and if the sides from the front edge to the centre back seam do not measure alike, the bodice will always twist to one side. This is not only conspicuous to the wearer in front, but looks very ridiculous to anyone standing behind her.

*How to Use the Tracing Wheel.*—There are two kinds of tracing wheels—those with single wheels and those with double wheels; some people prefer the latter, as the outer wheel is adjustable, and can be set to allow for any size of seam, and with it you may have all your seams alike. That is one of its advantages, and we may say its only one, for, on the other hand, if you do not work with an even pressure, one wheel is apt to break or wear out before the other, and cause inconvenience. An eminent dressmaker recommends the single wheel, but I would strongly urge the home dressmaker to get one of either kind; they cost only 1s. 6d., and last for years.

*One Half of Bodice only.*—The pattern of one half of the bodice is all that is needed, unless the person is very one-sided, that is, one hip or shoulder lower than the other. In that case, the whole pattern should be cut from the fitted lining, and the different sides plainly written upon the pattern, so that no mistakes will be made. The lining to every bodice is always plain and close fitting, no matter how the outside material may be cut.

*Linings.*—If you must economise, don't do it in your linings, bodice linings especially. A thin slippery lining is an extravagance which no sensible woman would be guilty of, for it simply means failure to your best efforts. Buy a firm piece of bodice lining, the softer and firmer the better; such a lining may be had for eightpence or tenpence the yard. Two yards will do if the bodice does not extend far below the waist, or two and

a half if longer. The sleeves should be lined with the same, and that is included in the amount.

*Cutting the Linings.*—Press out all wrinkles and folds with a hot iron, then fold the lining once, lengthways—with the cut ends together, and lay on the cutting table. Place the front edge of your pattern (for the fronts of bodice) along the selvedge of lining, so that the ends of lining will be at neck of pattern. The shoulders will then be cross, and the waist-line cross. It is better to pin all the pieces of a bodice on the lining before beginning to cut, so that you may make the best of your material, and see better what you are doing, and how it is to be done. See diagram No. 1. The back must run down the straight selvedge, and the backs of sleeves ought to be straight as far as the elbow, and quite cross from elbow to wrist.

*Tracing the Pattern on Lining.*—Pin on the pattern securely, and run the tracing wheel over the waist-line, up the fronts where they are to be folded back; run it over every seam, the inner wheel to run exactly where it is to be sewn together; run it round the darts, then cut carefully on the outer tracing (where double wheel is used), and remove the pattern. Be sure that you have pressed upon the wheel hard enough, so that the tracing may be seen upon the under thickness of the lining; it would be well to examine this before the pattern is removed, and if it is not plain enough to go over it again. Repeat this with the back and side pieces of the pattern, and don't forget to trace the waist-lines, for this is important when you come to baste it up.

*Cutting the Dress Material.*—Lay your dress stuff smoothly on the cutting table wrong side up. If the bodice is to have a yoke or vest front, the cloth used for either must be tacked on the lining first,

and for yoke should extend from the shoulders down to the darts on the lining fronts and on back

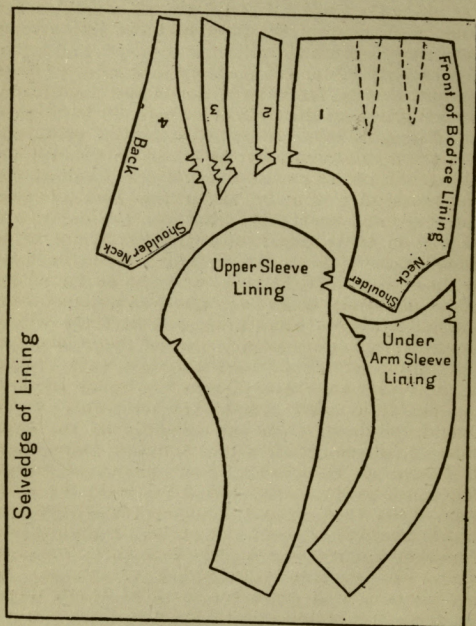


DIAGRAM NO. 1.

to correspond in length. Turn edges under, and stitch on lining. If the yoke is to be of checked or striped stuff, care must be taken to make the

checks match both at the shoulders and centre fronts. The backs of the lining should be sewed together as far down as the yoke extends before the yoke is put on, so that the back will be all one piece and save matching.

*Arranging Yoke and Tacking Lining and Cloth together.*—After the yoke is satisfactorily arranged, lay the lining on the cloth to be used for the rest of the bodice, so that the selvedge of the stuff runs straight up and down the edge of the fronts of the lining. Allow an inch and a half each side of the fronts to turn back for buttons and buttonholes, and baste up and down exactly on the tracing visible on the lining, where the fronts are to be folded back; next baste the lining on to the cloth at the waist-line, round the darts and all round the inside of the lining, and along the seams, smoothing the material with the hands, so that there will be no wrinkles. Repeat this, tacking other pieces of the lining on the dress material, always placing them so that the waist-lines run straight the way of the cloth. The basting of the lining on the outside cloth is a very particular part of dress-making, and too much pains cannot be taken to get it basted on smoothly. Leave plenty of margin where the upper part of the cloth meets the lower part of the yoke, so that it can be turned over and blind hemmed without danger of its pulling out, and showing new edges. In cases where the cloth for lower parts of the bodice extends to the shoulders over the yoke, the shoulder seams should be sewed separately. The cloth will set better if hemmed separately instead of down on the yoke.



## CHAPTER II.

## HOW TO BASTE A BODICE TOGETHER.

*Where to Begin.*—In basting up a bodice some people say begin with the back seam, others again advise to begin at the curved pieces which go to the back; but for the sake of simplicity we shall begin at the darts of the front. Pin them exactly at the tracings on the waist-line, then commence at the top of the dart and baste downwards, making sure you are basting on the perforated line. Use white cotton for tacking dark material, and fill your needle with a good length of thread; tie a knot on the end of thread to prevent slipping, and finish with a back stitch. Never bite your thread, it is bad for the teeth, besides being very unladylike. It is a great help to pin the seam here and there before beginning, always being careful to make the waist-line join exactly. Baste all the other seams from the waist-line up, so that any unevenness may come to the top. The curved seams are rather troublesome, but if you will hold the back side curved piece next you a little full, you will have no trouble. Pinning this seam in several places would help you considerably. The shoulder seams should be done from the armhole towards the neck, so that if there is any length left on one side it may be cut off at the neck, as the back and front ought to be even at the shoulder seam.

*Finishing Front Edges.*—Fold back the hem at the centre of front, and baste down securely. If hooks and eyes are used, sew them on now about half an inch inside the edges, and then finish each side with either a narrow cross piece of lining or tape hemmed down, being careful not to let your stitches show on the right side of bodice; when

finished only the bill of the hook ought to be seen and the loop of the eye. Now your bodice is ready for fitting, and it is better to fit it right side out.

*How to Fit on.*—When a bodice is fitted wrong side out, and there is a difference in the hips or shoulders, it will not fit at all when turned right side out. If you have followed the foregoing directions minutely your bodice should need very little altering, but it is always better to try on before sewing up the seams. In fitting your bodice we will suppose that the fronts are finished and fastenings on, and that the bodice is in a state to put on and fasten, every part being tacked to its corresponding part, only the under-arm seam being left pinned, so that if too wide or too narrow the alteration may be made there. Never make any changes on the darts or curved back seams. If your darts are not high enough, alter them when stitching up seams. Sometimes, if the hips are large, the seam next the under-arm one will require letting out under the waist or taking in if the opposite. When a person is hollow under the arm, take out the under-arm seam a little way and bring the side piece nearer the front, and pin down smoothly; thus you will take in the front without altering the back. The shoulders may be treated in the same way, as it is better to have a perfect fit than to resort to padding, which usually grows unsightly in the course of time, even in well-made dresses.

*Where to Put in Pins.*—Always put the pins in where you will want to sew after you take the bodice off, for the pinholes in the lining will be your only guide for basting.

*Fitting the Armhole.*—In curving out the armhole it is better to snip here and there when the person has it on. Afterwards, both sides may be made

alike by pinning carefully from back seam to armhole, and from centre of front to armhole. Thus you will see whether your two sides are exactly alike, and, if one side has been taken in a little more than the other, have an opportunity of rectifying the mistake before going too far. In making silk bodices I find it better to use a light silk thread and fine needle for basting and very small pins for fitting, as silk or velvet are both very easily marked. Such high collars are worn at present that the neck of the bodice must be cut out very low, and great care must be exercised that too much may not be taken out recklessly. Before cutting anything out of the neck I usually finish my bodice and leave the collar band to be put on the very last thing. Instructions for putting on collar band will be given later on. We will now go on with stitching the seams.

*Stitching up.*—In stitching seams, see that your machine needle is a suitable size. If too thick your seams will show every stitch, and if too fine the needle will break. See also that the upper and lower thread is of the same thickness, and try the tension on a piece of waste cloth before beginning to sew. Stitch up every seam on the basting thread, and try on the bodice again before stitching underarm seams. If you are working with a plaid patterned material you must match your pattern at every seam all round the bodice. This is a good deal of trouble, but in dressmaking always keep in mind that “patience and perseverance overcometh difficulties.”

*Plain Backs and Fitting Linings.*—The present fashion of making the back all one piece of stuff over a fitting lining is a very good plan, and a considerable saving of labour. Sometimes the outside fronts are also of one piece without any

darts visible. The lining, of course, must be smoothly fitting, and the outside material cut cross to make it set quite smoothly at the waist.

---

## CHAPTER III.

### HOW TO FINISH A BODICE.

Very often when the bodice looks to be nearly finished there will be quite a day's work upon it, for the finishing is the most tedious work a dressmaker has ; it must be done so carefully, and nothing dubs a dress "home made" like careless or clumsy finishing. To proceed, we have stitched all our seams and examined them with an air of pride, then begin to take out the tacking threads, which must be carefully drawn out for fear of breaking any of the machine stitching. Open every seam and make a notch on each at the waist-line, so as to allow it to press into the spring of the body.

*Finishing Seams.*—After paring seams, overcast them neatly, that is, each seam is opened, and each half is overcast separately, one fold of cloth and one fold of lining. This is absolutely necessary, as sometimes the material frays badly. If it ravel very much, turn in a fold of cloth and a fold of lining—face to face—and overcast or machine stitch each with some pretty sewing silk. This is a very pretty finish for silk dresses, and not at all bulky. Flannel, or any material that does not fray at all, may be notched with the scissors, and this looks quite as well as any other finish. Seams of silk or velvet dresses should be held open with the fingers and drawn over an inverted iron.

*Pressing Seams.*—After pressing the seams, which should be done with a wet cloth between the bodice

and hot iron (the wet cloth makes the material take on the impress of the iron, also keeps the iron from glazing or singeing the material), trim off the bottom of the bodice and baste on a cross strip of the cloth about two inches wide (right side of binding and bodice together), taking a good seam, so as not to allow the cloth to pull out. Run or backstitch and turn this binding over, and baste firmly down at the lower edge of the bodice. The upper edge is not hemmed down until after the bones are fastened in. When buttons are used to fasten the fronts, the dress is expected to lap about an inch in centre of front, so as to go quite under buttonholes; while with hooks and eyes half-an-inch of a lap is all that is needed. This prevents the dress from gaping and showing the underwear. Either hooks and eyes or buttons should be placed about an inch apart.

*Buttonholes.*—The entire effect of a home-made gown is spoilt if the buttonholes are failures. They should be neatly and thoroughly made, and should not be attempted unless one understands perfectly the secret of making them. In the first place, care must be taken to measure accurately the distance they are to be apart. Mark the spaces with pins or chalk, and cut the first one. Pass the button through to be sure that it is the correct size. Mark the length of the rest of the buttonholes with white thread or chalk, cut them with buttonhole scissors, and overcast the edges of each with thread. Should the cloth be loosely woven, stitch round the buttonhole with the machine before cutting. Some people sew a fine cord round the edge before cutting, and work over that, cutting the hole after it is wrought. In any case begin to sew at the back end of the buttonhole and work the usual stitch (thread before the needle), forming



a knot when drawn tight. Draw the thread evenly and firmly all along the buttonhole to the front end, work this round almost as if it were an eyelet, then continue up the other side to the starting point; here make several loose stitches from one side to the other, and take them all up with buttonhole stitches. Great care must be taken to finish off neatly and firmly, but if these directions are followed minutely you will have a buttonhole which would not disgrace a tailor-made gown. Many dresses are finished with hooks and eyes, or loops along the shoulder and under the arm; but in making a dress of this style I would advise that the main fastening be up and down the centre of the front, under the outside part, which can be sewn into the right armhole, shoulder and under-arm seam, together with the rest of the bodice, and then brought across the front and fastened on the left shoulder and under the arm by means of hooks and silk loops. It will fit better if fastened thus than if the principal and only fastening is at the shoulder and under the arm.

*How to Make Loops.*—To make loops, fill your needle with buttonhole twist, tie a strong knot on the end of thread, and bring your needle through from the back of bodice, take two or three stitches about a quarter of an inch long, and pull them tight with the cloth, finish firmly at the back, and bring through your needle again, and work over these threads buttonhole stitches, taking all the threads together, and being careful to keep them separate from the cloth. When finished draw the needle to the wrong side, and finish with one or two back stitches.

*Boning a Bodice.*—The bones are put in last thing before the sleeves. Fasten the lower end of the bone as near the bottom of the bodice (under the

cross binding) as you can with strong thread, then pin the upper end of the bone to the seam, springing it out a full inch. Catch the bone in the seam alternately from side to side up to the top, where fasten it well. Be sure and spring out the bones all you can, for this takes out all the wrinkles at the bottom of the bodice. Put a bone in every seam, and one up the centre of front, under the buttons or eyes. The lengths are usually graduated to suit the different lengths of seams. The bones used for the darts should extend their full length. Those in side seams from bottom of bodice about five inches above the waist-line. Those in curved seams about four inches above the waist-line, and the one in centre of back about six inches from the waist-line. Hem up the cross-binding over the lower end of bones, being careful not to catch the stitches through to the outside. Fasten in your belt by sewing it firmly to the centre, back and curved seams at the waist-line, and you are ready for the sleeves.

---

## CHAPTER IV.

### HOW TO MAKE A SLEEVE.

*Measuring the Arm.*—Taking the measurements correctly is the first and most important step in sleeve making. Place the hand of the arm to be measured upon the opposite shoulder, *i.e.*, place the right hand upon the left shoulder, and *vice versâ*. Commence to measure from the centre-back of the arm down to the elbow, which we will say is fourteen inches; then on down to the wrist, which is probably ten inches more. Write the

measurements down on paper for future reference; then measure round the largest part of the arm above the elbow, also round the knuckles of the hand. A person cannot very well take her own measurements, but try and get someone who will be accurate to do it for you. By taking the measurement of the length of arm as I have described, it will give you plenty of room from the elbow upwards, and the sleeve will wear longer than if subjected to the constant strain incident to a sleeve cut too short.

*Cutting the Lining.*—All the large dress sleeves have a close-fitting lining, and this, of course, is cut first. Lay the pattern down upon the lining, straight way of the cloth, above the elbow. Take tape measure, and find the length of your pattern along the back seam, from the point of the elbow up and down. Should the pattern happen to be shorter than the required length, allow what is needed at the top or bottom of the sleeve, according to measurements. Next measure the pattern at its widest place, and if both sides do not measure as much across them as your arm at its largest place, allow enough at each seam to make up the difference, always remembering to allow at least three-fourths of an inch for each seam. Measure across the bottom of pattern, and compare with the measurements of your hand, and proceed as with the other. Cut the linings out carefully; baste them up and try on, making such changes as you find necessary; then rip apart, and baste on to the outside cloth. See diagram No. 2. The large puffed sleeves are usually cut all in one piece, and sewed into the front seam with the lining.

*How to Sew up the Sleeves.*—The back seam of lining is, of course, sewed up separately, before

the lining and outside cloth are tacked together. Baste both smoothly together as far as the elbow;

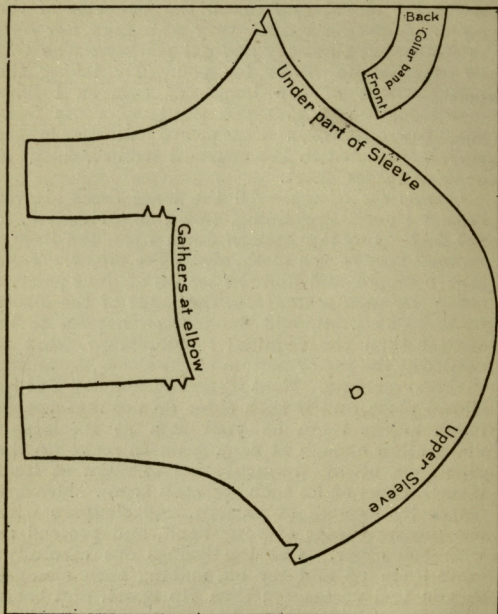


DIAGRAM No. 2.

above that the outside flares out much looser than the lining. Stitch the seams up, overcast the edges, and press open—a broom handle is a good

thing to press the seams over, and is always at hand. Finish the sleeves at the bottom with a two inch facing, drawn well up on the wrong side and hemmed on the lining; press smoothly.

*Putting in the Sleeves.*—Gather the top of lining to fit the armhole, then gather or pleat the outside upon it. For sewing in the sleeves a good rule is to place the front seam of sleeve about two inches in front of the under-arm seam at the armhole. Baste firmly, holding the sleeve next you, and try on. If any changes are necessary, they can be made before there is too much to undo. When the first sleeve is basted right, measure the distance between the seams of the second sleeve by it.

---

## CHAPTER V.

### HOW TO PUT ON THE COLLAR BAND.

Now the bodice is finished all but the collar band. Fit on once more; have ready a piece of shaped collar band webbing. This may be bought for the purpose at about threepence a yard (one and a quarter yards make three necks, usually).

*How to get the Correct Position.*—Put this round your neck in the position you wish to sew it in, and mark the place where the lower edge of the band sets with pins, and thus you will manage to have your neckband with very little trouble. Just a word about those collar bands before going further—When buying, insist upon getting the shaped webbing, which is much wider at one side than the other, so as to fit the neck perfectly. Cut off the proper length and place the webbing on a plain piece of cloth; its position will be straight and plain at

the back, and cross in front. Cut out, leaving about half an inch all round to fold over. Snip the margin here and there to make it go into the curve of the band, and baste both together. Sew with a long stitch both edges of the cloth, keeping it tight on the right side, and not sewing the webbing at all. Finish corners neatly and firmly, and then pin centre of band to centre seam of back, taking care to have bottom edge of band where marking pins are on bodice. Baste both together firmly, and begin to sew with a strong linen thread from the inside of bodice, taking a good firm back stitch, catching the webbing this time, but not letting your stitches show on the right side. Then take a cross piece of sarcenet and finish the inside of band, laying in and tacking round edge and upon seam where band is sewed to bodice. Before hemming up ends, sew two hooks on one end and two corresponding eyes on the other at top and bottom of band, then hem the sarcenet on band all round; and your neckband ought to sit perfectly.

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## CHAPTER VI.

### HOW TO MAKE A SKIRT.

*Taking the Measure.*—In measuring for a skirt a very good plan is to tie a piece of tape round the waist of the person, then fasten the tape measure to this, and measure to the floor at front sides and back. A good skirt pattern is necessary; examine it well, and compare with your own measurements, pin the various pieces together and try it on, and rectify where needful.



*Chalking Pattern on Cloth.*—The pattern will now be to your mind, and you may proceed to spread your material on a good-sized table, pin on your pattern, and trace its outline with chalk on the material, not forgetting the darts or any other necessary marks that may be on the pattern.

*Cutting Material.*—The material may now be cut, leaving turnings for seams; the front breadth and the back breadth also, if made with the fold of the material up the centre, may be cut from the folded material, to make sure of both sides being alike. See diagram No. 3. Lay the cut-out cloth on your lining, and cut it the exact shape of the outside. There are two ways of making a skirt, and we shall describe both. First, we shall suppose that the cloth and lining are to be seamed together, which I always find the easiest plan. For the very wide skirts a certain amount of stiffening must be used. Horsehair cloth is good and inexpensive. Chamois fibre is certainly better, but brings up the price of a dress considerably; of course, stiffening is quite optional, but I think these flaring skirts hang better with a considerable depth of stiffening sewn to the lining.

*How to Interline with Horsehair Cloth or Chamois Fibre.*—Baste the horsehair cloth on to the lining gores, and stitch across the top, so that it cannot fall down after the dress is put together. Lay lining on cloth, and baste together with stiffening between. Be sure the cloth does not slip and bag at the lower edge. Baste up the seams, pin the skirt upon wearer, and fit darts about the hips.

*How to Stay Cross Edges.*—Should two cross edges come together, sew a narrow strip of cloth along with the seam. Stitch up seams and overcast. Before completing the edge of the skirt, it is better to finish the placket-hole, put in the pocket, and

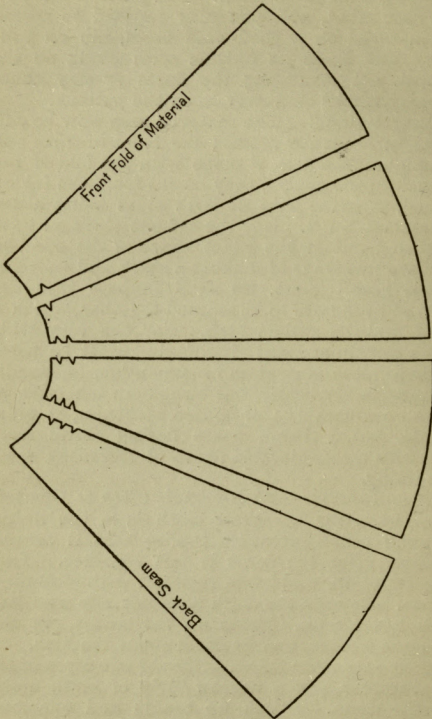


DIAGRAM No. 3.

mount on the waistband, then try on, so that the correct length may be got.

*Getting the Hem Straight.*—If you have not a long mirror in which to set the bottom of the skirt, set your largest one on the floor as nearly straight up as possible; then you can see the bottom of the skirt, and where to make the necessary changes.

*Finishing Placket-hole.*—When finishing the placket-hole, either at back or side, according to taste of the wearer, put a piece of cloth about two inches wide as a binding to go under fastening, with hooks and silk loops, so that it cannot gap.

*Finishing Pocket.*—Face back the pocket to a depth of three or four inches with a piece of cloth, and put into one of the back seams, about two inches down from the waist, firmly catching top of pocket to waistband with a piece of tape.

*Fixing the Waistband.*—Arrange skirt on belt in gathers or pleats, as directed with the pattern, basting the skirt to belt, holding the skirt a little full, and finish by stitching a strip of dress material on the outside of it. Allow an inch at one end of belt to go under when fastened, and finish with two large hooks and eyes, and a loop of tape at each side to hang skirt up by.

*Binding the Hem.*—Bind the bottom hem of skirt with velveteen binding, allowing it to show about one-eighth of an inch on the right side, thus protecting the lower edge of the dress.

*Skirt and Lining hung separately.*—If you intend to make up your skirt with the lining and outside separate, proceed in this fashion: Cut the cloth and lining as before, and begin tacking the skirt seams together, pin first, and, if it is a thin woollen or silk material, a narrow strip of thin paper may be tacked on at the same time, and torn away after the seam is completed. If two cross-cut gores

come together, a narrow strip of muslin may be substituted for the paper, left on the seam, and pressed when the seam is pressed. Remember, whenever a cross-edge and a straight one are joined, the cross-edge is eased on the straight one.

*Pressing Seams of Skirt.*—Carefully press all your seams, and try to keep the iron off the dress as much as possible, ironing the seams only. A moderate degree of heat is all that is required, and the iron should be lightly passed over the material, unless this is thick and heavy. When ironing the seams of silk, velvet, or *crépon* skirts, get two people to hold up the seam, while a third passes the iron along the opened seam. For delicate colours a cool iron is necessary, as the heat takes out the colour.

*Preparing the Stiffening.*—In preparing the horsehair for stiffening it must be cut to fit the skirt exactly. Cut it the depth you wish (from sixteen to twenty inches is the usual depth), and cut it the right way of the material, not along the selvedge, but from selvedge to selvedge. Join a sufficient number of breadths together, and fit on the skirt. If the breadths of horsehair cloth overlap a little only, it is best not to cut the overlapping parts, but to tack one down on the other. Wherever it is necessary to cut the horsehair the edges must be bound, as the rough edges fray the material.

*Putting in the Stiffening.*—Begin fitting this false hem in the centre of the front, then hold the horsehair cloth in the hand, and arrange the cloth over it: if there is any fulness it should be in this, not in the stiff lining. Tack the two together round the edge, leaving a turning of the dress material to hem up inside the skirt. The top may be left as it is, or bound if the dress is of delicate material likely to fray. Press the edge as soon as the

turning has been hemmed up with long but firm stitches, taking care to keep the edges quite even.

*Hanging the Lining.*—The lining is next put in, which is very often of *faille* or *glacé* silk, and must be cut exactly like the skirt, breadth by breadth. Each breadth of lining is now plaited on the corresponding breadth of the dress, and tacked all round. The seams are then hemmed or slip-stitched, care being taken not to allow the stitches to appear on the right side. After arranging the waistband, try on the skirt to see if the lining is properly hung, then turn up the lining at the edge, and hem all round. The stiff hem is kept in place by securing the lining to it at the top by strong stitches that must on no account be visible on the right side.

*The Balayeuse.*—Very often a silk *balayeuse* finishes the hem. A *balayeuse* is a silk frill about five or six inches deep, cut the right way of the material (that is, from selvedge to selvedge), and pinked out along both edges. If the silk is cut along the selvedge it is liable to cut at the folds; if cut on the cross the pinked-out edges are ruined with one day's wear. The frills are mounted with a double row of gathers, leaving about half-an-inch at the top for a heading, and not quite half-an-inch between the rows of gathers. The amount of fulness allowed is about half as much again as the width of the skirt.

*A Walking Length.*—Skirts are made just to clear the ground all round. The most difficult part of skirt making is the shaping and rounding of the lower edge, and unless this is well cut at first it is impossible to ensure success.

## CHAPTER VII.

## BASTING EMPHASISED.

*Laying the Edges together.*—If there is one mistake in the making up of skirts which amateurs fall into more than another—and professionals also fall into it—it is the basting. They put in a stitch here and a pin there, lay the edges together in another place, and pull them to make them come even somewhere else. It is one of the oldest of dress-making axioms that “a dress bodice well basted is half made”; and if this rule works on bodices it certainly is doubly important on the present-day skirt. In basting outside and lining together, which should be most accurately and carefully done, put the straight edge on the outside, which should be cut first to the straight edge of the lining.

*Smoothing out.*—Pin these edges accurately, then smooth and press with the hands until the entire section is exactly on the same grain as the lining, baste the straight edges with running stitches, three or four in a place, these stitches being not over three-eighths of an inch long. Then make the next needleful of stitches not over three inches from the last.

*Where to Begin.*—When the straight edges are basted, pin the top in place and baste that, pin the cross edges from waist to hem, and baste that like the rest, being careful that no wrinkles or stretches have come in during the process of the work. This looks like a great deal of bother in preparing a skirt, but anyone who has tried it will never willingly proceed in any other fashion.

*Basting the Seams.*—Trim the lining exactly to suit the outside, baste all the sections, which are all to be done in the same way. Put together, and



begin at the top, and sew, with a moderately heavy thread, either a quarter of an inch from the edge or three-quarters of an inch; the former is better if the stitches are not too long. Then, when the seam is put into the machine, there is little danger of dragging it out of shape, and finding that the outside and lining are drawn apart, or one is pushed some distance beyond the other.

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## CHAPTER VIII.

### HOW TO CUT THE GODET SKIRT.

*Number of Gores.*—The godet skirts look very formidable, but they are really very easy to cut and hang, if one only tries. There are from five to seven gores in them, the numbers varying with different pattern-makers. Each gore is quite narrow at the top, and the back-breadths are gored at both sides at the top. They are laid in single narrow pleats directly in the back, and give the skirt that straight flaring effect in the back that is thought so desirable at present. Some are making their skirts ridiculously wide; from four and a half to eight or nine yards being the average width. But this is only one of fashion's vagaries, and will not last; so do not waste time and material in those very wide ones. A skirt that is over five yards in width is a very uncomfortable thing to wear. See diagrams Nos. 4 and 5.

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## CHAPTER IX.

### BLOUSES AND HOW TO MAKE THEM.

Those who are able to turn out pretty blouses with their own fingers may do so with little outlay,

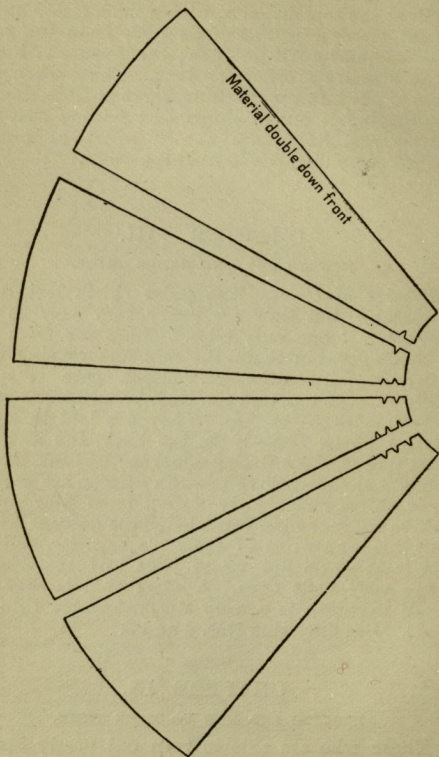


DIAGRAM No. 4.

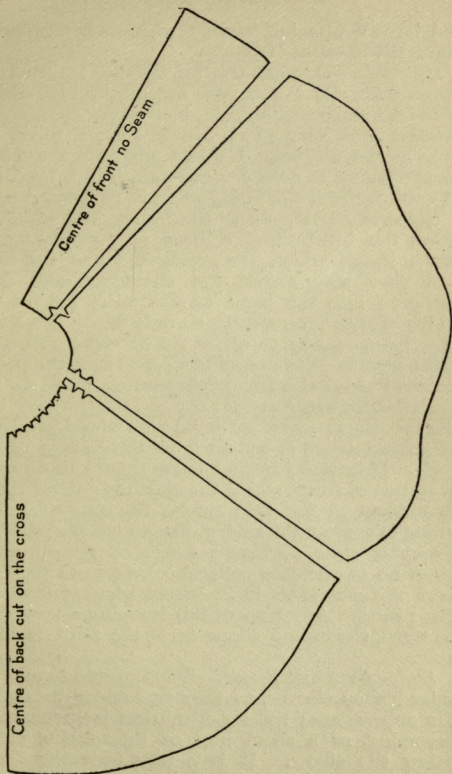


DIAGRAM No. 5.

and have a pleasing variety with such numerous materials to choose from.

*Materials.*—One can use up silks that have been evening dresses in the past for the linings, which of course makes the muslin, be it plain, spotted, or printed, look very much better than if made up over sateen, although I would advocate the latter in preference to a very cheap silk, if it is expected to wash without the lining going in ribbons.

*Gathered Blouse.*—With the pretty lace collars I think the full-fronted bodices very pretty. To make these, which are gathered round the neck and part way across the shoulders, and then gathered into the front at the waist (where the width of gathering should be only three inches), it is only necessary to allow six or eight inches of extra muslin on each half front, and keep the points notched parallel with corresponding ones on the lining. The backs are usually plain at the neck, and the fulness at waist gathered into about an inch; of course, there is no seam in the middle of the back. If fastened behind there should be no seam in centre of front, and if the width is not sufficient, join down at the side among the gathers. The lining is made tight fitting, like an ordinary bodice. For this style of blouse a silk or ribbon collar sewn on to the lace collarette that is to be worn over the shoulders is in better keeping than the plain band. Any kind of full drooping sleeves may be worn, the bishop shape being the most fashionable.

*Styles for Short People.*—Short people should not wear bishop sleeves, as they undoubtedly broaden the appearance; the leg-of-mutton is much more becoming, or a short puff or tight-fitting sleeve below the elbow. It is a pity that those who endeavour to dress at all well do not always

consider just their own particular figure or size before adapting any new style that happens to be fashionable and becoming to people who are blest with more graceful figures. With care, there are few who cannot dress so as to look well. The short woman with a small waist should wear a waistband, and skirts as long as possible, which will accentuate the last half-inch of her height. If she have a thick waist, only a little fulness is allowed, which must be spread well at the upper part of the bodice and drawn tightly down to the waist at centre of front; and waistbands should be made with sharp points in centre of front and back below the waist. It is a simple plan, for ordinary gowns, to cut the band at centre of back on a slope, which, joined together, will form a point; and the front to match. This will give a much slighter appearance than a straight band. In any case short people cannot afford to have short skirts.

*A Puffed Blouse.*—A pretty style of blouse has the yoke formed by tucks a quarter of an inch deep, being run down the material and then drawn up by the running threads, so as to form a puff between each tuck. This looks exceedingly pretty in fine textures. Each tuck is edged with tiny lace before the thread is drawn up, and finished with a small rosette of the same. This blouse is prettier if made to fasten at the back, which is plain, but can be arranged to hook invisibly down the front with a little care. Set the waist edge on to a webbing band, stitching it along close to the lower edge of the band, and not stitching along the upper edge at all. If the band be made to fit properly, it will keep the blouse more securely in place than by leaving a piece below the waist. The sleeve for this style

should be tight-fitting below the elbow, with a puff above, the latter being gathered to match the yoke, edging the little tucks also with lace. The collar and waistband of ribbon, with bows of the same.

*A Loose Blouse.*—If it desirable to make a blouse loose, line it throughout with art muslin, put a drawstring round the waist, and leave a short basque below, as the drawstring will not hold it down so tightly as the webbing band.

*Quantity of Material.*—Four yards of any kind of muslin will be sufficient for a blouse, as muslin is usually twenty-eight to thirty inches wide and three yards of plain silk for tight lining.

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## CHAPTER X.

### HOW TO DRESS WELL.

It is really a fine art to dress well on a small income. One happy woman, whose purse is almost as light as her heart, lately remarked: "I never buy clothes that are conspicuously fashionable, and in consequence I am not conspicuously unfashionable a little later on. I adhere to black and white as much as possible—black for the street, and white for evening wear—for they are ladylike, and combine charmingly with all colours. I procure one really good gown every year, purchasing the materials late in the season, when the prices are low. During the first year I wear this dress only when I am *en grand tenue*; in the next it takes second rank; during the third it clothes me for my daily outings; and in its fourth period it is denuded of all ornamentation and used in stormy weather. The stitch in time, the careful removal



of all soiling as soon as noticed, and regular and conscientious brushings, do much to prevent or delay the ravages of time. I make it a rule to buy good boots and gloves, for I find them cheapest in the end." This clever woman is always dressed well, and although her figure is by no means perfect, her appearance is very pleasing, because her carriage is erect without stiffness, and her gowns are chosen to make the most of her good points and conceal her defects.

*Hints from Edmund Russell.*—The following hints from Edmund Russell as to grace and poise of the body might be studied by most of us with advantage. Neck-bands.—“Have perfect freedom for the neck; it is as bad to look choked as to feel choked. An ugly neck will lose wrinkles, gain in grace and expression, if emancipated from high collars, and given a chance to redeem the past.

Artistic Dress.—“An artistic dress should be related to poise of the body. The correct poise is a straight line down the front from forehead to toes, chest up, stomach held in—the line of youth, beauty, and health.

Princess Gowns.—“Beware of princess gowns, unless you have studied body poise. Examine the statues from Minerva to Psyche, and then observe how few women carry themselves to harmonise with the trying lines of the princess garment.

Voluminous Sleeves.—“The voluminous puffed sleeves are perhaps good for style, but bad for beauty and personality; they efface the shoulder line, one of the most beautiful lines of the body. Beautiful dress should rise above the commonplace terms ‘styles’ or mere ‘prettiness.’ Have gowns for all occasions, but do not require impossible service for any gown. We are apt

to dress too much for emergencies that never arise, as much valuable effort is expended carrying umbrellas that are never opened.

**Flexible Boots.**—"The ankle should be allowed as much flexibility as the wrist. Do not wear shoes that come above the ankle; always wear flexible shoes, so that you may be able to see your toes move. Even soft leather is too thick for the house. Discover some artistic buskin or cloth shoe for your hours of ease and rest."

**Drying Boots.**—Girls and women are all liable to get their feet very wet at the seaside or on the mountains; then they come home, throw off their boots, and forget all about them; and when they are wanted, they are dry and hard, or mouldy, and not fit to put on. Even if they are remembered, very few know what to do with them, so I will give you a wrinkle that will be easily tested: Stand the boots up, put them in shape, and then fill them with oats such as they feed horses. In a few hours this will draw all the moisture out of the leather, keeping the boots in shape, and leaving them soft and pliable. The oats may be used several times. This is a relic of the days when no railway existed, and travelling was done under difficulties and in bad weather.

**Scenting Gowns.**—A delicate odour coming from a woman's garment is always pleasant to people with whom she comes in contact, as well as to herself, though care should be taken to let the odour be delicate, and never under any circumstances strong. To obtain best results, make small bags of muslin, in which put a layer of cotton wadding with *sachet* powder sprinkled upon it, and tack the bags to the lining of your gowns. Keep the bodices of these gowns in air-tight

boxes if possible, and the scent, if good, will last a year.

*Size of the Waist.*—It will be a relief to some girls with athletic proclivities to know the extreme limit of the size of the waist. A recent article from the pen of an eminent authority says it is not the proper thing to lace tight, or even to have the appearance of lacing. No waist should be smaller than twenty-four inches. The proper measurement for the chest of a girl whose waist is that size is thirty-eight inches. Thus it will be seen that the modern beauty must be solid, and nearly approach the proportions of the heroic age. The present age is an athletic one, and as long as the young women continue their healthy exercises—lawn tennis, croquet, rowing, riding, bicycling, fencing, and exercising themselves in the gymnasiums—bright eyes and good complexions, with firm, well-knit and muscular figures, will be found.

*How to Dress for a Photograph.*—In a recent number of the *Photogram*, Catherine Weed Ward gives some good advice to women planning to sit before the camera: “The greater number of sitters are utterly ignorant as to how materials, colours and styles of costumes will appear in the finished portraits, and the operator is blamed for what is, as a rule, not his fault. As a rule, it is well—and should be required—to avoid very positive patterns, such as large plaids, checks, wide stripes, and much jet or other glittering trimming and much jewellery. Sharp contrasts in materials, trimming, or style of cut, are a decided detriment to a pleasing portrait, and, as a rule, the tone of colour should harmonise with the sitter’s complexion and hair. Glittering silks are difficult to light well, as is any material which does not easily lend itself to soft folds. Dead lustre silk, soft woollens, *crêpes*,

fleecy tissues, and similar tissues are always effective." Mrs. Ward advises, too, that one should soften, by rendering it indefinite, the line between skin and dress, both at neck and wrists, and remembering always that, however well a costume may appear in reality, it alters before the camera, and may call attention to what might otherwise pass unnoticed.

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## CHAPTER XI.

### COLOUR HARMONIES.

The study of the following colour harmonies will be found profitable and useful in personal adornment:

Red and violet do not accord well.

Orange and yellow accord incomparably better than red and orange.

Orange and green do not accord well.

Orange and violet accord passably.

Yellow and green form an agreeable combination.

Greenish-yellow and violet blend nicely.

The arrangement of yellow and blue is more agreeable than that of yellow and green, but it is less lively.

Green and blue produce an indifferent effect, but better when the colours are deep.

Green and violet, especially when light, form a combination preferable to green and blue.

Orange-yellow, when placed by the side of indigo, increases its intensity, and *vice versa*.

Red and green intensify each other.

Yellow and indigo combine perfectly.

Red and orange do not accord well.

Red and yellow accord pretty well, especially if the red is purple red, rather than scarlet, and the yellow rather greenish than orange.

Red and blue accord passably, especially if the red inclines rather to scarlet than crimson.

Blue and violet accord badly.

When two colours accord badly it is always advantageous to separate them by white.

Black never produces a bad effect when it is associated with two luminous colours.

Black and white sensibly modify bright colours.

While grey never exactly produces a bad effect in its associations with two luminous colours, yet in most cases its assortments are dull.

Blue, when placed by the side of orange, increases the latter's intensity, and *vice versâ*.

*Character in Clothes.*—It has been well said that nothing is so true an index of a woman's character as her clothes. They are part of her nature, as inseparable from herself as her eyes and hair. If she is obliged to dress plainly, or even poorly, this is still true, because she will "give herself away" by their cut, their fit, and by the way she attempts to adorn them, no less than by her choice of colours. She may often be obliged to take up with a poor and cheap material, but she generally exercises her own taste—or the lack of it—in these other details. Remember, too, that everything you wear will be stamped with your own individuality. Your gloves, handkerchiefs, bonnets, hats—everything will bear the stamp of yourself. If you are untidy, the fact will creep out in frayed edges, gloves soiled or torn, or shoes down at the heel or half buttoned; while if you are a tidy, dainty woman, that will be written in unmistakable characters all over you, in everything you wear. Again, don't affect the masculine

in dress. Men seldom admire it, and it is only becoming to about one in a thousand. The influence of clothes is quite irresistible, and few women can wear clothes of that type without in time being, at least, likely to lose some of their feminine charm. A man may be immensely vain of, and particular about, his own coats, neckties, and vests, but he seldom wants to see his wife dressed in them. And as long as this is so, why should not women revel in the hundred and one dainty feminine things that are so becoming and appropriate to them?

*The Colours to Wear.*—Black makes a woman look slender; it is the *thinnest* colour a stout woman can wear. It also makes a person look old, and is therefore the worst colour an ageing woman can wear. In the religious orders of the different churches the black uniform is adopted not for economy, but to protect the gentle nuns and novices from admiration. There is no colour so generally levelling and unbecoming as black. Black is awe-inspiring, and at the same time depressing, and has a disagreeable effect upon men and animals. Dogs and babies will make friends more readily with brightly dressed people than with those in black garments. In some normal colleges pupil teachers are advised not to dress in black more than is necessary. White makes a woman look big, wholesome, winsome, innocent, and classic. The girl in white with a blue ribbon under her chin is the one who has all the beaux at the party. Slim, sickly, careworn, and colourless women look best with velvet bonnet strings, and a lace ruche or scarf about their necks. A woman with red hair should beware of pink, strawberry, and scarlet. Blue above her waist is apt to make an unpleasantly strong contrast. Green is her colour, white will be



her stand by, and there are red browns, coffee, oak, and copper, that will make her a model for an artist who dotes on beauty. A stout woman should leave plaids, flounces, and ruffles alone, and a thin woman must avoid stripes. Red will brighten any one but a red-haired person; it is a most charitable colour. Invalids on their "up" days look their very prettiest in red robes. The following practical hints for women (who wish themselves or their garments to form one harmonious whole) are given in a little volume entitled "Form and Colour": (a.) For red or auburn hair, blue eyes, and a bright colour, adopt cream, white, rich blue-green, black, olive-green, pale yellow, grey-green, rich bottle-green, stone-grey, pale amber, or amber. Avoid blue, blue-white, pale green, bright red, bright rose pink, blue-purple, lavender, and all pinks approaching violet. (b.) For black hair, blue or black eyes, and pale skin, adopt yellow amber, pale pink, blue-grey, black-white, blue (light or dark), red (light or dark). Avoid pale greens. (c.) For chestnut hair, hazel eyes, and pale skin, adopt olive-green, purple, pale yellow, blue (light or dark), black, old gold, *burnt crèmes*, crème white; and any evasive pale shade is also tolerably safe. Avoid blue-white, medium blue, red, and light yellow. There is, however, one type for which no provision seems to be made, and no advice offered, and that is the ordinary light-haired Anglo-Saxon. This type of person usually dresses in blue, and for ages has been in the habit of thinking that "blue is the sweetest colour that is worn." Possibly our present-day authorities might condemn her taste, but, for all that, the "Milk and roses" style always looks nice in pale blue.

*How to Wear Jewels.*—In wearing suitable jewels, attention must first of all be directed to the spots

of colour formed in the eyes. A woman who knows the secret of making the most of herself will dress to show these off. Opaque stones are best for day wear, and sparkling gems for night; so that a hazel-eyed girl, who, if she wear jewellery at all, will frequently choose small diamond ear-rings, would look far better with larger stones repeating the colour of her eyes. Such ornaments are not so difficult to find. Hazel eyes have generally in them the iris rays of different hue, and any of these, yellows, greens, or browns may be chosen. Labradorite, an iridescent stone, somewhat resembling the opal, but less fiery, and of varied shades of grey, brown, and greenish-brown—though inexpensive—is artistic, and harmonises with eyes of changing hue. Cat's-eyes, too, are beautiful stones for day wear, especially the yellow Oriental cat's-eye, though the green and grey quartz cat's-eye is not without beauty. According to one's natural colouring, antique turquoises, topazes, cairngorms (because they are yellow enough to do without gas, and yet are not pitched in too high a key), cornelians, cameos, and *Lapis lazuli* may be recommended for day wear. A brown-eyed woman, with dark hair and sallow skin, if she have no true artistic feeling for dress, will probably go to a ball attired in conventional black satin and diamonds, and pass unnoticed. The same person arrayed in an evening dress of soft, transparent brown, accordion-pleated chiffon over brown silk, fastened with lacings of cairngorms, and caught by a girdle of the same, ropes of cairngorms in her dusky hair, will look radiant and be admired by all. Crocidolite, at one time rare, but now common, is of golden-brown colour, and might well be utilised for personal adornment. A fair woman with dark blue eyes, brown hair with reddish or yellow lights, and a clear complexion,

will find the sapphire to be her stone *par excellence*; while the topaz, the cairngorm, and deep-hued amber, avoiding the lighter shades, will also suit her. Cameos, too, she will find becoming, and an ideal costume to set off her good points would be a gown of Liberty silk or velvet, the exact shade of the background of a cameo, draperies caught by cameo brooches, and a cameo necklet encircling the throat.

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## CHAPTER XII.

### A FEW DON'TS ON DRESS.

Don't let a dressmaker dress you; dress yourself. She may give you smartness, but individuality—never.

Don't forget that dress was made for woman, and not woman for dress.

Don't, unless you have a very long purse, buy startling and conspicuous garments, of which you will become heartily tired before they are worn out.

Don't fail to thoroughly analyse yourself, in order to find out what you can, and what you cannot wear.

Don't invest largely in "desperate bargains" and "immense reductions," which are so temptingly displayed at sale times. In many cases they are a delusion and a snare.

Don't slavishly copy the costumes of your dearest friends. You have something individual in your appearance which must be emphasised into personality, that will cover, if necessary, a multitude of deficiencies.

Don't buy anything without due reference to your other garments. Things bought in a hurry

are seldom satisfactory, and generally turn out veritable white elephants.

Don't wear an old bonnet and mantle with a new dress; neither, on the other hand, let an old dress be seen in company with your best outdoor apparel.

Don't always appear in the bosom of your family in your shabbiest clothes because "they are so much more comfortable."

Don't have many dresses at a time. Let "quality, not quantity," be the motto of your wardrobe.

Don't neglect to put a certain amount of thought and care into the smallest details of your toilet.

Don't jump into your clothes and expect to look dressed.

Don't, dear sisters, don't imagine that a blouse or skirt, coat and sailor hat, are suitable for every age and figure on every occasion.

Don't wear a sailor hat after your fortieth year.

Don't clothe yourself in man's apparel and expect the courtesy due to a lady.

Don't wear feathers in your hat and patches on your boots.

Don't gaily cover your head and forget your hands and feet.

Don't forget that though veils are becoming to most *faces*, feet veiled in lace stockings do not look well in the street.

Don't emulate the ostrich—the new flower in your hat does not divert attention from the ragged condition of your skirt lining.

Don't pinch your waist: fat, like murder, will out—somewhere.

Don't put all your allowance outside. A ragged petticoat kills the smartest gown.

Don't wear a white petticoat unless it is white.

Don't put cost before cut. Corded silk won't cover a clumsy fit.

Don't sacrifice fitness to fashion.

Don't spoil the gown for the sake of a yard of stuff.

Don't be dashing ; be dainty.

Don't dress to startle people's eyes, but to satisfy them.

Don't imagine beauty will atone for untidiness.

Don't, if you are September, dress as May.

Don't sacrifice neatness to artistic effect.

Don't dress more fashionably than becomingly.

Don't forget that long credit frequently brings discredit.

Don't buy cheap imitation, if you can afford the genuine article.

Don't wear a fur or feather boa with a cotton dress or skirt.

Don't wear striped materials if you are tall.

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## CHAPTER XIII.

### QUANTITIES OF MATERIALS FOR FLOUNCES, ETC.

Though we do not see many flounces upon dresses at present, frills are largely worn upon bodices, and sometimes sleeves are wholly formed of tiny frills, and very dainty they look upon an evening bodice. Evening bodices are usually made more fanciful than day bodices.

To return to our frills, the frill or flounce may be cut straight or cross, and sometimes along the selvedge. For ribbon frills it is easier to cut them down the centre, and have selvedge at both edges. For any other material the former ways are best ; half as much again as the length of the material on which the frills are to be placed will do for

gathering, but for pleating, double the quantity must be allowed.

Suppose you were to put a cross frill on a skirt, cut your material on the cross the depth desired, measure the width of skirt round the edge, and allow the same quantity and half as long again in your frill. Seam both ends together on the wrong side of material, and if only one frill is to be used, both edges must be hemmed (unless one of the edges is to be pinked out), and the frill put on, either with a cord run on or else gathered twice. Two gatherings are better than one, because two make a firmer foundation, and keep the gathering in place.

*French Hemming.*—One hem, at least, must be French hemmed, and to do this you must allow quite an inch more in depth than if only a plain hem, because the material must be turned down and then up again. Run the three thicknesses together without taking a backstitch. This is done on the right side. Turn the wrong side towards you, and hem down on the double piece without taking a stitch through. When done correctly, this makes a very pretty finish, forming a roll at the top.

*Dividing Quantity.*—Your frill is now joined and hemmed. Divide it into halves and quarters, and mark the folds with pins. Fold your skirt in the same way, *i.e.*, double it, and double again, and mark with a pin at each fold. Thus you will be able to gather the frill in sections, and to spread the fulness more evenly, one quarter of flounce being gathered to fit into one quarter of skirt. When this is done, baste on frill and run it on skirt, and you will be greatly pleased with the result.

*Ruchings.*—Ruchings are strips of material cut on the cross, and may either be pinked out or



ravelled. If you are to rove out a ruche, take the scissors, open them, and drag one blade of them along the silk, or you may pull it out with your finger and thumb. In doing this, you will find there is a right and a wrong way of the material, the right way being much easier done, and much prettier after it is finished. Join all your pieces to the length required, and then begin to fray out. In pleating up, a rose pleat, with three or four folds at each side, makes a pretty ruche, and is a form of trimming that is very fashionable at present.

*Rosettes.*—Silk for rosettes is sometimes prepared as for ruching. Gather down centre of stripe (keeping it evenly folded), pull tightly, and sew round and round; place on a foundation of stiff net the size of a shilling, and you have a very handsome trimming for bonnet or hat. A good-sized rosette requires about two yards in length.

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## CHAPTER XIV.

### HOW TO CUT CRAPE AND VELVET.

Crape is rather a trying material to work with, and should not be undertaken hastily. For mourning it is always used, and home dressmakers are better to understand how to cut and sew folds for hat or gown.

No matter how deep the fold is to be it must always be cut on the cross and lined.

Cut your lining the width required and lay it on the crape, cutting the crape about an inch wider than the lining, and tack both together with fine cotton.

*Ironing.*—Ironing the seams spoils the crinkle of the material; open the seam and tack the edges down from side to side, taking very tiny stitches on the crape.

*Seaming.*—In seaming crape and lining together, hold the crape next you and run both together, open the fold and tack both edges down upon the lining, taking a very small stitch. Then turn the crape over, leaving the seam in the inside and the crape a little longer than the lining, so that it looks to a casual observer like a double fold of crape. Lay flat, and pin here and there, so that the crape may not be twisted at any part. Tack the top edge of fold, and run on skirt and turn over. The grain of crape must, when cut correctly, run from edge to edge of fold—straight across.

*Cutting Velvet.*—In cutting velvet be very careful to have the right shade towards you. Hold the velvet between you and the light, and if it shines white make it up so. Every part of the garment must be cut the same way or it will look like a shaded material, one part lighter than the other. It is a great temptation to slip in a small bit when it fits a corner, taking no notice of the run of the pile, but your garment will be completely spoiled if you do.

*Basting.*—In the placing, pinning, and basting of velvet, it is better to use needles instead of pins, as they do not leave marks in the velvet, and when basting the finest cotton must be used. Remember also when you remove your basting threads to cut every few inches; do not pull them out, as this leaves marks. When pressing velvet the iron must only be moderately hot; iron on the wrong side, getting someone to hold up the seam. If at any time you have marked the velvet, rub the back of the spot with a little sweet-oil, and steam it. Do not allow your fingers to touch that part of the

velvet while it is hot, or you will make a worse mark than ever. Plush is treated in exactly the same manner as velvet.

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## CHAPTER XV.

### WOMAN'S INGENUITY.

It is well known that women who dwell alone, sometimes miles and miles away from their own sex, often have great difficulty in properly fitting a bodice. The draping of a skirt is more easily accomplished; but this novel idea may be welcomed by many if they only knew of it.

Take an old bodice that fits you as nearly perfect as possible; if it buttons down the front so much the better. Button it and sew all the buttonholes tight, and cut off the buttons. Then take a piece of cardboard the size of the neck, and sew it in as a cover. Cut the sleeves off from the elbow, and tie them tightly with a string. Invert the bodice, and fill firmly with sawdust. Let it settle for a few days, then punch and pound until every crevice has been rammed tight. Then take another piece of cardboard and fit into the bottom of the orifice, and sew it in. Cover the whole figure with muslin to prevent the sawdust leaking, and to afford a good pinhold. The "model" will now be the exact shape of the individual the dress is intended for, and all she needs to do is to place the model on the table and fit the material over it. If the "model" should grow flabby tighten it by forcing the sawdust out of the arms into the bust, and refilling the arms with fresh sawdust.

## CHAPTER XVI.

## HINTS ON DRESSING CHILDREN.

A chapter on what children should wear between the ages of two and fifteen will not be out of place here, for all women love to plan out the prettiest costumes for their little ones; and little girls, even when very tiny, can be made to look so very picturesque. Beautiful materials may be used for these that would be in very bad taste for maidens over seven years.

*Materials.*—When I speak of beautiful materials, I do not mean necessarily very expensive ones; what I mean is that the fashionable coarse laces, the broad sashes, and, if her mother fancies it, a pelisse of rich bengaline are permissible on the little lady whose years are not many.

*Designs.*—Picturesque designs are eagerly sought for to beautify little people, and, curiously enough, these picturesque effects are not picturesque in its careless sense, but are decidedly prim and quaint. For her gowns, after white has been laid aside, soft cashmeres of grey, oak or steel blue are fancied, and occasionally one sees a toilette of old rose or the faintest shade of yellow. This, of course, is the gown selected for a festivity, and not for general wear.

*Shoes and Stockings.*—The shoes and stockings are either black or tan. For state occasions shoes are of patent leather, and for general wear of kid. On very small children the heel is represented by an added thickness to the sole, but with their growth there comes a low flat heel, which permits running and walking without fear of tripping.

*Corsets.*—Remember that during childhood the bones are comparatively plastic, and undue pressure

of any kind is liable to produce deformity. Beware, therefore, of impeding or spoiling the development of the form by artificial bandages, whether corsets, garters, waist-strings, or an excess of weight hung from the hips. Do not put stays of any kind on your children before the age of fourteen or fifteen; until then a light fitting band of jean sufficient to support the underclothing comfortably is all that is needed to preserve the grace and contour of the figure.

*Suspenders.*—As for stockings, they should be held up by means of suspenders, never by ligatures above or below the knee. Garters impede the circulation, and thereby give rise to the distressing and disfiguring complaint of varicose veins. All garments worn by children should be suspended from the shoulders; a simple sash, lightly tied over the outer frock, is sufficient for a waist. In this respect the French are very wise; no French child is ever seen with a waist.

*Warm Clothing.*—In our variable climate, children should wear high-necked frocks with sleeves reaching at least to the elbow. In winter the sleeves should come to the wrist. Accustom your children to going out every day in all weathers, and they will not take cold one half so readily as those delicate creatures who are only allowed to go out in pleasant weather.

*Sensible People.*—Most of our richest and most cultivated people nowadays dress their children in plain cottons, ginghams, and muslins in summer, changing to cashmere or merino in winter. They select the finest material of its kind, and have it made well, very often trimming the dress with dainty embroidery or lace; but they do not trim these elaborately, for those sensible people aim to bring their children up to have refined and quiet

tastes rather than showy and expensive ones. For little children of two or three years, dresses are mostly made in the Empire or Mother Hubbard styles. There is almost an infinite variety of materials for girls' wear.

*Puritan Costume.*—A very pretty little costume, and decidedly suggestive of some sweet Puritan maiden, is pale grey cloth of a very light weight. It is quite long—in fact, almost touches the ground. The top is gathered and puffed on to a yoke of grey bengaline overlaid with coarse white lace. The very full sleeves of bengaline are shaped to fit the little arms, and have deep frills of lace falling down over the tiny hands, and on each side of the gown under the arms in the seams is set a long loop of ribbon, and through this is drawn a broad grey sash ribbon, which is tied in a stiff bow, with long ends at one side, quite near the front. The close-fitting Puritan cap is made of the bengaline, and has a band of lace lying back from the face, while its ties are of narrow grey ribbon. Of course, this dress is to be worn at a time of the year when a coat is not required, or it may even take the place of a coat with some very warm garment underneath.

*Overdressing.*—No greater mistake can be made than that of overdressing little girls. It is not good taste. If you live where you need a party dress for the child, let it be of soft silk, such as China, Surah, or Liberty silk; nun's veiling and *crépon* are quite as pretty for that purpose.

*Scotch Costume.*—Nothing is prettier than the Scotch costume for boys. These costumes are made with kilts, the plaid skirts now being worn with plain coloured drab or green cheviot coats and waistcoats. Sailors' suits are worn also by little boys, some with long trousers, and others with



knee-breeches, the latter being the prettier for small boys. For best suits, nothing looks nicer than velveteen or corduroy. For small boys, jackets of this can be worn with a kilt skirt; for bigger boys, knee-breeches may be substituted. The little jackets are plain, and the shirts or blouses have sailor collar, and perhaps a ruffle in front. This style is considered very pretty. For everyday wear, plain tweed or serge cannot be improved upon for boys, who can always be depended upon to get into all the mischief and dirt there is agoing.

*Girls' Materials.*—In selecting fabrics for little girls' dresses do not get light colours in anything but washable materials, unless it be for party frocks. Cheviots, tweeds, and homespuns of browns, greys, or mixed colours are extremely pretty, and the dark reds and navy blues are always in good taste.

*School Dresses.*—For a school dress that must be worn throughout a season it is well to choose a style that has few ruffles or pleatings; they are apt to become limp or rumpled, and the plainer a dress is made up the better style it will be in at the end of six months. Braid trimming is in better taste for girls than lace or silk on every-day dresses.

*Rainy Weather Clothes.*—Another point with regard to clothing for the little ones is to provide them with a good garment for wet or snowy weather, something that will not spoil. Such a dress could be made at home from a reliable pattern, and thus an economical garment can be made which will both look well and wear well. Whether the children are going to school or not, by providing them with good storm garments they can be sent out of doors in all weathers, and kept in the best of health.

## CHAPTER XVII.

## A FEW GOOD HINTS FOR BRIDES.

*For the Young Bride.*— From time immemorial the bride's gown has been white, and though a girl could only afford to have a simple muslin frock, it seems as if it ought to be white, because her own heart is thought to be as pure as her gown. The white gown and the orange blossoms are the privilege of the bride, and even if she have to economise and give up another gown, we can quite appreciate the feelings of the girl who insists on the white satin, the blossoms, and the tulle veil. She can never wear this costume but once in her life, for after she has become a wife, roses must take the place of the orange blossoms, and the tulle veil is never again worn. Heavy white corded silk, white velvet, white brocade, white *mousseline-de-soie* are all shown for the bride's dress, but the real wedding material is white satin. True, it grows yellow with age, as ivory does; but if love is kept green there will be the same pleasure in looking at the folds of the wedding gown that there is in recalling the wedding-day.

*Widow Brides.*— A widow who is being married for the second time may wear any colour she wishes, if she is in travelling costume; but in full dress she must either wear pale grey or heliotrope; or, if she prefers, some other becoming colour, but never white, nor should she wear orange blossoms. Roses, daisies, or whatever flower is suited to the shade of her dress is proper; but the white sweet-smelling blossom belongs entirely to the young girl.

*Wedding Veil.*— A wedding veil cannot be bought by the yard, that is to say, you cannot tell how much you need. It is better to send to a draper's for a piece

of tulle, and then drape it on the bride's head. It should fall well over her train, though not beyond it, and should reach the edge of the skirt in front.

*Orange Blossoms.*—The orange blossoms are put on so that they are only visible after the veil is thrown back, which ceremony is performed by two of the bridesmaids. Remember when putting on the veil that, while it is light as air, it still must be firmly pinned into position, and the orange blossoms well in place, so that when the front part is thrown back, they will present a well-arranged appearance.

*Style of Bodice.*—It should always be remembered that, no matter how beautiful the neck and arms of a bride are, it is not good form to have short sleeves and low-necked dress, for it must be remembered she is not going to a dance or a reception, but to a religious ceremony that means the joy or misery of her future life. And, while everything may be as merry as a marriage bell, in the bride's frock there should be an expression of her knowledge of that which she is undertaking.

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## CHAPTER XVIII.

### HOW TO KEEP WELL GLOVED.

Every one knows, especially those with limited incomes, what a hole is made in their allowance of pin-money by the effort to be well gloved. Alas! there is no cheap way to be well gloved, but the length of time a pair of gloves will wear depends very much on the wearer, and the following hints may be useful to those who cannot afford to buy their gloves in dozens.

*Keeping Cool.*—Never put on new gloves in a hurry, take plenty of time and keep cool. It is of great importance that the hand should be dry and cool, and perfectly clean. If your hands are given to perspiring, dust them with a little rice powder or French chalk.

*Putting Gloves on.*—Work the fingers well down before you put in the thumb, work the thumb in slowly, and then the rest of the hand.

*Buttoning them.*—Begin at the second button, and go up the arm, then return to the first button, which will now fasten very easily without stretching the glove or breaking the buttonhole.

*Pulling off Gloves.*—If your hand is moist with perspiration when about to remove the gloves, pull them off wrong side out, so that the moisture can evaporate; when quite dry, turn the fingers, and smooth the gloves into shape, laying them in a box long enough to receive them, except in the case of evening gloves, which may be folded half way up the arm.

*Buying Gloves.*—Make a point of buying your gloves large enough to fit you, and you will find that they will last much longer and look better than if they were a tight fit. Small gloves not only make the hands appear misshapen, but stop the circulation of the blood, causing cold when the gloves are worn, and leaving the hands very red and unsightly when they are drawn off. Having studied the matter from an economical standpoint, I find that nothing wears through the winter so well as a pair of good doeskin gloves.

*For Rainy Weather.*—For rainy days I wear a pair that were new the previous season, also an old pair when out any evening errand; this keeps my newest ones nice for fine weather. When they get a wetting, I always find the points of the fingers open

cut. This must be attended to at once, as the sewing rips down very quickly when it gets a beginning.

*Mending.*—Mend at once with fine cotton the colour of the glove, using a g'lover's needle, sewing the two edges through and through together, and not overedging the seam.

*Cleaning.*—It is not always economical to have gloves cleaned for street wear. I find they soil much readier after cleaning, and are in consequence a little disappointing; but for evening wear, it certainly pays to have them cleaned. If they are not very dirty, rub the soiled parts with a piece of stale bread. If they are too far gone for such mild measures, put one on your hand, and wash with a flannel and white soap, using very little water; wipe immediately with a clean flannel. Some people use turpentine, but the smell is most offensive.

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## CHAPTER XIX.

### HOW WINTER DRESSES ARE MADE.

The present fashion decrees, and very sensibly too, that winter skirts must clear the ground by two inches all round. It might be well to bear this in mind for summer walking dresses as well.

*Bindings.*—A new binding for skirt hems has also appeared with a waterproof cloth-like finish to match the lining on one side, and rubber on the other. This binding is sold in strips, and you sew it on with the cloth finish to the outside. Hem it on like a braid, letting it extend about an eighth of an inch below the skirt to protect it. Leather strips in different shades are also used, but are not so new as the waterproof binding.

*Tailor-made Gowns.*—Many of the fashionable tailor-made gowns have a small cushion of horse-hair at the back of the waist to throw out the jacket, which is now being cut with a good deal of spring in the tails. For thick tweeds, a certain amount of stiffness is absolutely necessary in the skirt, otherwise they hang in limp folds, clinging about the feet and ankles at the back. To avoid this, dressmakers are using a pliable steel stiffener round the hem, which keeps out the skirt admirably. This stiffener is composed of a thin strip of flexible steel in a woven casing. This invention is both light and strong, is not influenced by heat or damp, and always retains its original stiffness. On account of its great flexibility, it may be placed in any part of the dress that requires stiffening. To accompany the ever-useful tailor-made coat and skirt, silk bodices or blouses are most comfortable and most popular.

*Waist Belts.*—These silk blouses are invariably worn with belts, though the basque effect is more becoming to short broad figures. A belt of two inch wide silk Petersham or satin ribbon is very serviceable. A more fanciful waistband has two rosettes at the back, three inches apart, and hanging from these are long ends of ribbon reaching to the bottom of the skirt. This requires about four yards of ribbon, but should only be worn in the house.

*Bodices.*—Bodices of the same material as the skirt are usually tight fitting, and extend from one to two inches below the waist-line. pointed at back and front. Many of those thick bodices have fancy collarettes of silk covered with lace, which make them more dressy than the plain tweed next the face.

*Cutting a Tailor-skirt.*—In cutting a tailor-skirt,



get a reliable pattern, and proceed as before directed in "How to Cut a Skirt."

*Overcasting Edges.*—After basting lining and skirt gores together, and you find your edges are fraying out, it is better to overcast them at once, so that they may not come out further in handling the skirt. This may delay sewing operations longer than you meant, but, in reality, it is no hindrance, as the overcasting must be done sooner or later; and you will get on much faster if you have not the annoyance of frayed edges to combat with every time you lift your seam.

*Putting Gores together.*—In putting your sections together, place cross-edge to straight, always beginning to sew at the waist, and sewing towards the hem. The cross-edge is usually longer than the straight one, but you must just hold it a little full in sewing the edges together, holding the cross-edge next you. There is sure to be a little difference when you come to the end of your seam, and this must be cut off to slope the skirt properly before putting on the foot lining. When the different gores are stitched together, they must be made the same length at the waist, and the slope of the pattern very carefully followed, as this makes it fit perfectly around the hips.

*Pressing Seams.*—After the skirt has been basted, overcast, and stitched together, the next thing to do is to press out the seams. Open them with your fingers, and dampen slightly with a wet cloth, and apply the hot iron, taking care, of course, that it is not too hot, or it will singe the material. It is wiser to try the iron upon something before putting it on the part to be pressed.

*Darts.*—When the skirt requires darts at the waist, a pleat must be taken up and stitched in the shape of a V, then cut open, overcast, and press.

Be careful that the end of the dart is well tapered off, so that no bulge or wrinkle is left.

*Finishing.*—It is easier to finish the top of the skirt, making the placket-hole, putting on waistband before putting in the hem lining. In making placket-holes, a false piece of cloth is seamed flat to the under-seam of placket hole, turned over, and hemmed firmly on seam, so that stitches do not come through. The over-part is faced with a piece of silk or lining. Fasten both upper and lower part together by taking a few firm back stitches on the wrong side.

*Waistbands.*—The waistband should be a tight fit, so that the heavy material will not droop at the back. The band should not be more than an inch wide, and may either be webbing, or a strip of lining cut along the selvedge and covered with the cloth used for skirt. Stitch the band and skirt together; if the waist is twenty-two inches, the band must be twenty-three and a half inches, thus allowing for turnings and the extra breadth of lap under placket-hole; finish with a piece of tape or cloth. Make the ends level with the placket-hole on the top side, leaving about two inches on the under side to fold under. This keeps the opening in shape and prevents it gaping. Put two or three hooks and loops down the slit to make it sit well.

*Lining Hem.*—Now return to the lining for hem, and cut it on the cross the width desired from four and a half inches to a quarter of a yard. When the lining is prepared and joined to fit the width of the skirt, place and pin it on the right side of the skirt carefully without stretching. Run the two edges together, turn over and make the skirt about half an inch longer than the lining, baste carefully, and hem up.

*Binding Hem.*—Bind with velveteen, braid, or any

of the rubber or leather bindings. The easiest way is to double your binding, and hem it on, then when it wears it is easily unpicked and replaced. Another way of binding a skirt is to double your binding and place the edges next the edge of the skirt, and baste. Then tack on your lining, having binding between lining and skirt. Sew all in one seam, and turn over lining, leaving binding like a cord round the skirt. This makes a pretty finish, but, for utility, the former method is preferable. Your skirt is now complete after pressing hem, and you may sew on a couple of loops at the waist, and hang it up in your wardrobe. The loops may be made of a double piece of skirt lining about six inches long, and one and a half inches wide, folded and doubled, then sewn on the skirt below the waistband at each side of the hips. Remember that tailor-made skirts must be made to fit the figure gracefully, without being too full. If the seams do not iron well, even with the assistance of a wet cloth, touch the seams lightly with a piece of damp soap on the wrong side. This must not show, even when the seams are pressed open. The bodices of tailor-made dresses are made in the same manner as ordinary bodices, only the pressing must be much more carefully attended to, soaping the seams to make them lie perfectly flat. A smooth board is better for ironing such seams than a soft surface.

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## CHAPTER XX.

### ECONOMICAL HINTS FOR HARD TIMES.

The really economical and well-dressed woman is she who has studied the fact that style is in-

dividual, while fashion at best is but imitative style. Style gives distinction; fashion, adopted without due consideration, makes one pass for a more or less fair copy of somebody else.

*Selecting Clothes.*—The care and selection of clothing comes to be a very important matter when looked at in this light; and to know how to buy, how to remodel, and take proper care of new ones is an essential part of the good housekeeper's education. Again let me impress upon you that it is mistaken economy which induces some wives and mothers to reserve all half-worn, shabby, and unsightly garments for the benefit of their families. It is not saving to be shabby, nor is there any excuse for a faded or unsightly dress in these days of universal dyes, good patterns, and sewing machines. A small outlay of money, aided by watchfulness and care, will work wonders in making even a meagre wardrobe last a long time and look well. It is variety, not uniformity, that gives pleasure; the brilliance even of regimentals wearies if seen too often, and few things can be more tiresome to the eye than a household or intimate circle of friends repeating one another in the make or colour of clothing. This generally results in unthinking impulse; therefore, in buying a new dress, select a dark cloth of one colour. Such a dress can be made quite pretty and stylish, and, by the skilful use of different ribbons and laces, can be made to look like an entirely different dress when one is desirous of appearing in something new. It is also an advantage, when buying, to get an extra yard, so that it may remodel in the future. Another way of being well-dressed is *never to be a slave to the latest fashion*, for it is poor economy to buy dress material when it is at the height of fashion, because then it is at its full price. Many women possess the faculty of mentally picturing

the gown made up, when they see an attractive piece of material on a bargain counter, and know at once if the remnant would be a suitable investment.

*Remnants.*—Very often I have bought a remnant at a low price, and waited my chance to find, somewhere else, the very colour or contrast that would complete or idealise it into something rare and lovely. Knowing exactly what I wanted, I have found it, though not usually at once. Make a point of buying only those things that would be always of standard value, whose quality would ensure against vulgarity, and whose colour combinations would always ensure style. It may give some girls a better idea of how to buy remnants, if I relate a little experience that happened not long ago. On the bargain counter of one of our large silk warehouses, among the mass of odds and ends, was several yards of a most beautiful shade of heliotrope velvet. The pattern was a very tiny check, and in changeable tones of light and dark, shifting into one another as you held it to the light. It was a remnant that nothing in stock would match, the salesman said, and marked very low, but I had more pressing ways for my money, and could not afford it then. A week or two later I happened to be in the same shop for something else I wanted, and saw that the velvet was still on the remnant counter. I saw its possibilities, and pictured to myself a lovely costume, but alas! my funds were low. Quite six weeks later I had a little money which I saw might with prudence be spent upon myself, and out of very curiosity I once more found myself at the remnant counter. Much to my delight, the velvet was still there, so I took it up and opened it out, and was more pleased than ever with its beauty, and I bought it at a further reduction. Before I left that shop I had harmonised it

with an exquisite piece of French cloth, also an odd bit, and a bargain. It was carefully laid away for three months, when I took it out and designed the gown as I had intended from the time I saw the velvet. A piece of the velvet was left after finishing the dress, which I took to a milliner, and asked what she could find to combine with it. She seemed highly amused, and took from a case a hat which she had not been able to dispose of. "If you can see as I do, here are the flowers to match your velvet; as the season is past for this hat, I will let you have them much under value." Of course I bought them, and combined her flowers with my velvet, and had such a costume that has been the envy of every woman of my acquaintance. This art of mental picture-making is a talent which every woman should cultivate. Many grow wildly enthusiastic over painting pictures, and I think, if a person can draw and combine colours, she has only to use the same sense in combining colour for her own clothing, and draft the design in her mind of anything she might see in her daily wanderings. It is a pity that so much time, money, and energy should be used in trying to achieve the impossible with paints and palette, when one half that time given to developing oneself from the pictorial side would result in something so much more pleasure-giving and useful. Women will waste money and neglect real duties dabbling with things they have no actual talent for, and yet would be ashamed if it were known they gave one-tenth of the time and thought to making pictures of themselves through artistic costuming. Yet the latter would make money go twice as far, besides creating pleasure, where amateur picture-painting calls forth a sneer.

*Laying Past.*—It is an excellent rule to put every article of clothing in its proper place as soon as it



is taken off. To brush and fold each one carefully; to see that the bottom of the skirt is free from dust and mud. If it can be done, give each dress a hook for itself. Better than a hook, however, are the racks used for men's coats; they last a lifetime, and will keep a skirt in better shape than when hung on a nail. A bottle of ammonia, a clothes-brush, and a wisp-broom. if frequently, carefully, and well used, work wonders in keeping clothes new looking. Brush the dust from the trimming of a hat, straighten the bows, and smooth the ribbon before laying away between tissue paper in the hat-box. If a garment of any kind is laid aside to be remodelled, it is best to rip carefully, brush, press, and clean the different pieces, and lay away the bundle ready for use when required. It is a great saving of time to have them ready when the dressmaking time arrives.

*Removing Spots.*—It may be useful to know that equal parts of ammonia, alcohol, and water will remove spots from a black dress if applied with a brush after the dust has been removed; that vaseline will keep shoes soft, and render them less liable to crack; that a large book is an excellent thing for keeping lace and ribbons fresh and nice; that alcohol and water will usually restore soiled ribbon—it must not be ironed, but wiped dry; and that if one makes her cotton house dresses with straight widths, they can be utilised for work aprons when their usefulness as skirts is gone. These are a few of the many ways to save in the care of clothing. It is not degrading or lowering to anyone to attend to these things. Some writer has said: "The difference in the domestic duties of husband and wife is this, the former provides the substance, the latter uses it to the best advantage." And the best advantage certainly means the most saving.

Be also economical of time, temper, and tongue. Let the brains aid the hands and feet. Work quietly and systematically, and it is safe to wager the household of that woman "will arise and call her blessed."

*How to Cover a Parasol.*—Most people have one or two old-fashioned or dilapidated parasols in their possession which, if sent to be recovered, would cost much more than a new one. I had one with a very good handle that I had a special favour for, and used it for some years, and, when it grew too old fashioned to take out, used to take it out of the wardrobe and gaze with regret upon its now out-of-date charms. In my case I always find that "necessity is the mother of invention," and I set my wits to work to do something to my old parasol.

*Measuring Frame.*—The first step was to measure the frame to find out the quantity of material required; and if my readers will follow my footsteps they will be able to make for themselves a new parasol at a very small cost. To ascertain how much material will be needed for the new frame, measure the lowest and largest part, taking half the given height with half of one of the quarters for the amount required. Supposing that your parasol measures three full yards round, the silk needed will be half that quantity, or one and a half yards; adding half one of the pieces, about one and three quarter yards. Having obtained the length, measure through the centre of one of the sections—that is, from top to bottom, and the number of inches gives the required width. Remove the cover carefully, so as not to draw it out of shape, for much depends upon this. Rip the sections apart and select the best one for a pattern, and cut from the material as many pieces as are required. These pieces must be laid horizontally upon the silk, the

broadest part at the selvedge, before they are basted together.

*How to Seam.*—Sew the seams up on the right side as narrow as possible—just the merest holding of the goods. Turn on the wrong side, and baste as closely and evenly as possible; then stitch again, allowing almost a quarter of an inch for the seam. When all are finished, draw a needle and stout cotton through each seam a little below the top, and draw tightly together. Cut a circle of silk about six inches in diameter, make a small hole in the centre, and place in the upper part of the frame.

*How to put on Cover.*—With the cover still on the wrong side, put the sticks through the small opening and draw tightly together, and wind the cotton round the small groove several times, which is at the top of the parasol. Turn the cover to the right side, and fasten to the small holes designed for the purpose. Sew each seam to the ribs in two other places, to avoid slipping, and your parasol is covered.

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## CHAPTER XXI.

### HOW TO PACK TRUNKS WHEN TRAVELLING.

The packing of trunks has become a fine art. Anybody can pack a trunk—in a way, but when it gets to its journey's end the test of skill is evident. Some trunks have their contents mixed up so that everything is in a mass of wrinkles, others come out as neat and trim as though the articles had just been laid in, and the secret of all this is to pack closely. Do not be afraid of putting too many things in—the more the better, if they are properly handled.

*Bodices.*—Bodices may be put into trays, and should have all the puffs and sleeves lightly stuffed with tissue paper. It is better, however, not to waste space with much paper, as laces, veils, and handkerchiefs may be rolled or folded and used for filling. There are many articles that a little crushing does not harm, and these may be utilised in every possible way.

*Skirts.*—Skirts should be folded from the hem, folding them twice, then turning them back one fold so that the skirt at the hem is shaped like a W crushed together. If this is not narrow enough, another fold may be made in the same way; in all cases the back and forth idea being followed out, with the hem kept as even as possible. Then the frills are shaken out by taking hold of the skirt about a foot or more from the lower edge; then folding first at the bottom, a square package is made, and the skirt comes out in perfect order.

*Jackets.*—Jackets are folded after the fashion of a man's coat—fold once, turn up sleeves from elbow, filling in the puffed top, bring the fronts of jacket over sleeves, and fold once at waist. In putting the things in a trunk, care should be taken to fill in solidly as one packs. It is useless to try and go back and fill up spaces after most of the things are in. Large articles should be packed first, skirts being laid one above another. If the directions given are carefully followed, the trays will be left for bodices and more crushable dresses.

*Hats and Bonnets.*—Hats and bonnets are difficult things to pack, but if one goes about it the right way they are pretty sure to come out in good shape. If possible, take off the high trimmings, fill the bows with paper or laces or anything else soft, put one crown inside another, pressing in between brims whatever suitable packing material you may have at

hand, twist flowers and feathers up in paper, then pack soft things all round them, and they can be pressed in quite closely if one handles them carefully. Cover the top of the trunk with a piece of good thick cloth. It is better to have some pieces of cambric starched and ironed for this purpose. The starch keeps out the dust, which will sift through soft cloth. Before closing the trunk, see that it is as full as possible. If there is not enough clothing to fill it, leave an empty tray rather than pack loosely.

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## CHAPTER XXII.

### DAINTY UNDERLINEN.

*Ribbons.*—Many people prefer to have the underlinen for their families made at home, and may be glad of the following information regarding new modes. French manufacturers now make very pretty washing ribbons to use upon underclothing which do not require to be removed when the linen is washed, and are rapidly superseding the more expensive satin and moire ribbons. They are made in many pretty patterns, such as diagonals, dots, basket squares, and *jaille*-like corded textures. Baby ribbons in satin or silk are used in narrow beadings, and in the new casings of lawn and linen cambric that form a dainty and strong finish round the neck and sleeves in many garments.

*Casings.*—This casing is a ruffle of the cambric doubled, and when finished is about an inch wide, through which one or two rows of baby ribbon are drawn in casings run at the upper edge. The ruffle must not be very full, as the colour of the ribbon running through it is intended to be seen. This is

added to bands of embroidery or insertion, and wears better than almost any edgings of embroidered scallops or lace.

*Nightgowns.*—Nightgowns made of linen, cambric, or French nainsook are cut full enough to serve as *negligée* wrappers, and are quite appropriate for morning wear. The full fronts are cut low at the neck, as a rule; the back tucked from waist to neck, and drawn in more closely at the waist by a belt of ribbon passed under the tucks or through button-holes at the back and tied across the front. Wide revers, daintily embroidered and hemstitched, or banded with insertion and edged with Valenciennes lace, ornament some gowns, while others have a fichu of embroidery and Valenciennes deeply pointed in front and round in the back. Others, again, have rows of insertion crossing the full front, which is kept intact and buttoned down the left side under cascades of lace.

*Sleeves.*—The sleeves are wide enough for a bishop's robe, and sometimes reach only to the elbow, where they are finished with a deep flounce of the transparent linen, with insertions and lace of Valenciennes or *torchon*. These lovely gowns are two yards and a half wide at the foot, and simply hemmed round.

*Yokes.*—The yoke has entirely disappeared from such fine garments.

*Collars.*—Another style for the fine nainsook gowns with large embroidered collars and bishop sleeves with Cluny guipure lace is the Watteau with pleats down the back only—the fronts being merely gathered at the throat.

*Trousseaux.*—White moire or satin ribbons are used in trimming *trousseaux* of linen cambric garments.

*Camasoles.*—Low-necked camasoles in the favourite



thin fabrics are now made full, with a belt rather than being fitted with darts. One has full scope for beautiful embroidery round the neck; rose-buds and bow-knots scalloped and finished with Valenciennes frill are favourite trimmings. The front is drawn on the bust by a ribbon passed through two buttonholes worked there and tied in a bow. Others have a little plastron, very full and square in front, set in with lace beading and ribbon. The ruffled casing drawn by ribbons.

*Petticoats.*—White petticoats are more worn now than they have been for a long time. They are made of French cambric, only slightly stiffened, and are either gored or cut in circular shape. French petticoats have no opening at the back, neither the walking skirt nor short under-skirt, and are fitted below the waist by darts in front, all the fulness being drawn across the back by tapes in a facing sewn on the skirt. They are usually two yards and a half wide at the foot, and are trimmed with three or four layers of flounces. One deep flounce beginning about the knee has two narrow flounces set upon it, and edged with lace or embroidery. A dust flounce is sewn round the foot of the skirt, and a narrow ruffle is added in the edge of the hem.

*Ruffles.*—On many cambric skirts are ruffles of dotted muslin, while others have Cluny guipure or one of the very light German laces. Tucked ruffles, neatly embroidered, are a tasteful and durable ornamentation for skirts.

*Slip Skirts*—The slip skirt is a novelty in petticoats to be worn under thin muslin, taking the place of the foundation skirt. They are three yards and a half wide, and are slightly gored. They are not flounced, but merely finished with a deep hem and a narrow insertion heading the hem.

*For Children.*—Warmth, not weight, should

be the motto to guide the mother in the selection of underclothing for her children as well as for herself. Petticoats of cashmere are very durable, and also very pretty when trimmed with tiny ruffles of ribbon, or tucked-in honeycomb stitch. These are upper petticoats, of course, to be worn over the warm flannel skirts, which are usually made very plain, with only a scallop and tiny pattern of embroidery as a finish. They look quite as well with a deep hem finished with featherstitch wrought with beat thread. Merino drawers and combinations are warmest, but it is not necessary to have the bodices with long sleeves, unless for very cold weather. Muslin or cambric drawers are made quite wide and decidedly short in the legs for children; the stockings being invariably held in place by suspenders.

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## CHAPTER XXIII.

### HOW TO SEW FINE UNDERCLOTHING.

In the foregoing chapter I have given a few general hints with regard to trimming underclothing, and now I purpose showing how the sewing ought to be done. First cut and baste carefully together.

*Side Seams.*—The long side seams of a nightdress must be very neatly put together, and in doing so pare off the frayed-out threads all the way down; if any short gores are required to widen the skirt at the bottom, baste and overedge very neatly, using a No. 9 between needle and No. 90 cotton. When you begin to overedge, do not make a knot at the end of your thread, but leave about half an inch of thread over the first stitch, putting the needle in

so that the thread is left between the two edges of cloth, and sew it in with the next stitch, and so on, till the end has been all sewn in with the seam. This gives both neatness and strength.

*Holding Seam.*—It is a great matter also to know exactly how to hold the seam. The two edges are basted together; hold it firmly in the left hand, the thumb pressing the edges against the first finger, and not over the finger as you do in hemming; ends of seam are next point of finger; take very small stitches, taking up not more than one thread on each side.

*Preparing Seams.*—Before you begin to baste long seams lay over a fold about an eighth of an inch deep; do the same with corresponding half of garment, both lays lying the same way; then fold the right-hand side back again, and put both sides of garment together. Baste close to the edge, so that both lays are caught, then overedge very neatly. After this, pull out your basting threads, and flatten the overedged seam with your thimble, then turn over and hem.

*Hemming.*—When you begin to hem, put your needle up through the hem, and push the end of the thread under the hem, then put your needle through a little slanting, taking very small stitches; the smaller the stitches, the better the work will be. There is another way of doing those long seams by which you only fold over one side of the seam and put it against the raw edge of the other side, baste together near the edge, and stitch about the eighth of an inch from the edge.

*Stitching.*—The stitching is begun by making a knot upon the end of the thread, and passing the needle through from the back of the seam. Then put in the point of your needle two threads behind where the thread is, and bring it out two threads in

front of it. This makes your stitch a uniform size, and for fine stitching must never be more than two threads in length. To judge good stitching hold the seam between you and the light, when you should see every stitch distinctly without any missed or split threads between the stitches. After stitching down your seam, open it out and hem down the fold, being careful to push in any frayed-out edges that may appear. This makes a neat seam when very carefully done, but the former is prettier. When the long seams are done, hem round the bottom of garment. See that it is evenly cut, and fold over first about an eighth of an inch deep, then fold again about an inch more, baste carefully and hem.

*Gathering.*—In gathering the neck, make notches at both sides to mark the distance to be gathered. Make a knot on your thread, and proceed to sew with a running stitch, taking up two threads and missing four. When finished, draw tight and put in a pin, upon which you fix your thread, so that the gathers will not spread out. Take a stronger needle, or a pin, and stroke each gather gently but firmly about half an inch down, pressing each stitch as you stroke it under your thumb. When properly done, the gathers will never go out of place.

*Tucks.*—When you make tucks, draw out three threads—one where you are to stitch, one where the fold will be, and another thread to correspond with the first drawn thread. The threads in the spaces between must be carefully counted, as one extra thread at either side of fold makes a difference to set of tuck when finished. Now proceed to stitch, taking only two threads up at a time to make uniform work.

*Buttonholes.*—In making buttonholes upon fine linen or cambric, it is sometimes better to draw three

threads—that is, one where the middle of the buttonhole will be, and one on each side of it two threads apart; but be very careful to pull out only as much thread as you wish the length of your buttonhole to be. Then begin to sew, leaving the cutting of the buttonhole to the last. Have a moderately-long thread, make a knot on the end of it, and pass your needle through from the back, bringing the needle out at the centre of buttonhole; take a stitch down to next drawn line, put your thread before the needle, and draw in a tight knot. Do this till you come to the end, keeping the knotted ridge as even as possible, and only leaving one thread between each stitch. When you come to the end, work back to the starting point up the other side. Now the ends must be finished, and they are prettiest when finished with “bridges,” *i.e.*, make two loose stitches across the buttonhole from drawn thread to drawn thread; take a firm stitch at the back to secure thread, and bring out your needle at the first drawn mark, and buttonhole stitch along to the third drawn mark, making the ridge take in the two loose threads across. Work the other end of your buttonhole in the same fashion, and then take a sharp penknife and slit between the two ridges in the centre drawn line, and you will have a very neat buttonhole indeed. A careless worker should practise on a spare piece of linen before attempting this buttonhole on a garment. The ordinary buttonhole has been already described in Chapter III.

*Buttons.*—When sewing on buttons, place a darning-needle between button and linen. After you have sewn it through and through sufficiently, bring your needle to the right side again, remove darning-needle, and wind your thread round the sewing of the button a few times. This gives the button a neck, and it is not so easily pulled off as it

would be were it sewn close to the linen. Stitch plain linen buttons in a circle round the centre, take small stitches, and the button will be quite ornamental.

*Tapes.*—To sew on tapes, fold in about the eighth of an inch at the end, place it on the garment about half an inch from the edge, baste, and stitch round the four sides very neatly (by the four sides I mean down the edge, across the fold, up the other side, and along the edge of garment).

*Whipping.*—To whip a cambric frill, cut the length and width required, and hem one edge very neatly. Take the other edge and hold it in your left hand, roll the edge between your finger and thumb, running it as you roll. Do not make a thick roll; just as much as keep the edge in is enough, and when finished it looks like a cord upon the edge. I may mention that the running goes over and not along the edge. The stitch is more like overedging, only it must be a longer stitch, or it won't run.

*Gathering Frills.*—For an ordinary gathered frill, lay over about half an inch, halve and quarter it. Do the same to the place where it is to go; put in pins to mark places, then you know that the quarter of the length of frill goes to the quarter of the garment. Take fine running stitches, and gather from pin to pin, beginning a new thread with a knot at each pin. Do not finish or break off thread at your mark, as the end of thread will be required to draw in to length required. Neither a whipped nor a gathered cambric frill requires stroking, like you do at the neck of a nightdress. Draw quarters to suit spaces on garment; twist thread round pins securely, and begin to sew frill on, taking fine running stitches. Then secure threads by drawing them through to back of garment, and taking a few firm stitches.



*Ruffles.*—The ruffles now so fashionable upon camasoles are made by doubling a frill the required width, and making rows of running stitches at regular intervals. Suppose you wished a ruffle to be half an inch wide above two beadings of ribbon, you would cut your frill two and a half inches wide, fold and baste together, and mark off half an inch from the folded edge by creasing it. Sew a row of running stitches upon the crease. Do not gather till you do all your rows of sewing, as between each two you must draw the coloured baby ribbon; therefore you should have three rows of sewing. Draw the ribbon in the casings, and then draw the running threads to the length required. These ruffles should not be very full, else the coloured ribbon will not show between. To sew the ruffle on, tack upon the garment, and over the raw edge have a finish of insertion or a narrow cross-band of cambric.

*Insertion.*—To sew on insertion, lay in the edges and stitch each edge with fine stitches, leaving only a tiny beading of the insertion at the edges. A cross-band or fold is put on in the same fashion; fold overedges, baste, and stitch.

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## CHAPTER XXIV.

### NOTES ON MILLINERY.

Many of us pay high prices for our hats and bonnets, but it goes very much against the nature of any woman to do so. We all feel that we could, with a few hints, turn out confections of velvet and feathers as charmingly as any milliner. The attempt is often made, and we give it up in despair;

the bows will not stand up, or the ribbon is too limp, and altogether we are disgusted with the whole thing, and throw it aside. We forget that very often our amateur attempts are made upon material that has been used, perhaps, two or three times before, and therefore our efforts cannot be crowned with success. It would be far better to practise the art of making bows upon stiff muslin till the desired result is obtained, then begin upon the ribbon or velvet that is intended to decorate the hat or bonnet. A girl may have a taste for millinery, yet spoil the effect of her work with bad sewing. To make a perfect bonnet, good sewing and good taste must go hand in hand.

*Good Taste.*—Good taste does not consist in going to the latest extreme of fashion, but in being able to discriminate between one style and another; also to judge what is most suitable for your particular style and complexion. Something to set off the wearer's charms to the best advantage is considered good taste, and the whole effect of a well-chosen dress may be spoiled by a hat or bonnet which suits neither the wearer nor the rest of her costume.

*Choosing.*—It is a great matter in choosing a hat to remember that tall people seldom look well in very tiny hats. A large or medium-sized hat suits them best, as a rule. A small face should never have the hat shading the face much. Given a suitable shape in coarse straw for either hat or bonnet, and the whole secret lies in the making and arranging of the bow, and giving to the flowers that growing-like appearance so affected at present.

*Copying.*—I was lately admiring the show window of one of our fashionable milliners when one of two ladies standing beside me said, "I think I like that one," and, to my surprise, she took pencil and paper from her pocket and began to take down the principal

points of the hat. Then she went to a wholesale millinery shop to purchase frame, flowers, and ribbon. While this was very clever of the lady, it was hardly fair to the milliner. Very likely the hat fancied was a French creation, and cost a good deal of money; for milliners do not care to put a price upon their best hats.

*An Enterprising Girl.*—An enterprising young lady went into the shop of a stylish milliner and learnt the trade; she then set up a school of millinery, charging her pupils fees from two guineas upwards. The two-guinea fee paid only for twelve lessons, the pupils supplying their own materials, so that there was no stock required and no loss in the business. If a girl once learns how to put a hat together, I am sure she will never buy a ready-made hat again, nor leave one in a shop to be trimmed, though they may trim it gratis after buying materials. It would be a paying speculation for any girl with a taste for millinery who had a wide circle of friends to trim their hats for them. If she is a genuine artist, she would enjoy the work at home: buying the frames, ribbons, flowers, and feathers at large houses, and getting a commission from her friends on her purchases.

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## CHAPTER XXV.

### HOW TO MAKE A SHAPE.

Buy a yard of white buckram such as milliners use and a roll of satin wire; it does not matter whether the wire is white or black. Cut out the shape desired first in paper.

*Cutting Pattern.*—Let us suppose you are to make

a broad-brimmed hat, you would cut out the brim first. Fold a square piece of stiff paper in two, double again, make it three-cornered, and then fold it in a smaller angle, and cut straight across from the shortest point, and you will find when you unfold the paper that you have cut out a circle. Then cut another circle out for the head, making the pattern rather narrower where the back of the hat will be.

*Cutting Buckram.*—Lay this paper pattern straight on the buckram, and mark the pattern with pencil on the buckram, lift pattern, and cut out carefully on the pencilled line.

*Wiring Shape.*—Next take the roll of wire and lay the end on the buckram; holding the wire next you, buttonhole it upon the edge of the buckram. The stitches need not be very close together, but it must be firmly sewn, overlapping the wire about an inch at the ends. After the outer edge of the brim is finished, proceed to wire the inner edge, or edge where the crown is attached. To shape the crown, cut a straight piece of buckram as long as will fit into the circle; join and fit properly, then wire both edges, allowing about an inch of the wire to overlap as before. The round piece that came out will do for a top to the crown; wire this also. After the various pieces have been wired, cut strips of thin muslin about an inch wide, and bind the edges to keep the wire from marking the velvet. Join top and sides of crown together with a moderately long overcast stitch. Then cut out your velvet for cover, for which one yard of velvet will be required. Lay paper shape on wrong side of velvet, and chalk round about an inch beyond shape; this margin allows for turnings. Cut out upper and under cover, then baste upper cover upon buckram shape, using white thread and taking a long stitch. Fold

velvet over the edge of shape, and catch it down upon the buckram with a long stitch, being very careful not to stitch the velvet on the right side. When this has been done carefully, so that the velvet lies quite flat upon the frame, baste on the underpart, and slipstitch this round the edge, folding in the edge of velvet as you go along, and keeping both edges equal. A slipstitch means that the stitches must be made so that they will not show either on upper or under side of brim. Now you are ready for the crown, which you will fit into the brim and overcast the two together. Cover the top of the crown with a piece of velvet, letting it come a little over the sides. Sew this with a long stitch on the velvet and a short back stitch on the wrong side. Next take a strip of velvet on the cross about an inch deeper than your crown, make a fold at each edge, and cover the sides of crown tightly; sew firmly where the ends join, and your hat is ready for trimming.

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## CHAPTER XXVI.

### LINING BRIMS.

*Lining a Straw Brim.*—If you are to line a straw brim with velvet, you proceed somewhat differently. For a plain lining, get some stiff French net, pin it carefully to the brim you wish to line, and take the exact pattern of the brim on the net, and in this you must be very careful, as unless the net corresponds exactly, you will never get the lining smooth. Wire the net on the outside edge, buttonholing the wire to the net, then cover the net with the velvet, allowing about half an inch to turn over on the

wrong side. Catch the velvet over the wired edge of the net as you did in covering the buckram shape, being careful to take no stitches through to the right side. Lay this on the brim, pinning it carefully to the edge of the brim, and slipstitch together at the edges. Sometimes about half an inch is left between the edge of velvet lining and edge of brim, and in this case you can keep the edge of the velvet straight by the rows of the straw.

*Lining with a Cross Piece of Velvet.*—Sometimes a brim is to be lined with a strip of velvet cut on the cross, and first you will sew, with strong cotton, a wire round the brim of the hat exactly where you wish the velvet to come to. This done, measure and cut the velvet; to cut anything bias, fold the material from corner to corner, cut at the fold, and you have two pieces of material on the cross. Measure the depth required, allowing for turnings, and measure the length to go round the outside edge of the brim. If your hat is a large one, you will require two lengths of velvet, which must be neatly joined on the cross, backstitching firmly. Then, with the wrong side of the velvet uppermost, begin to sew from the back of the hat, and sew with a long stitch, taking in the wire and part of the straw every stitch. Put your needle in near the edge of velvet, and hold it straight, so that the point comes out opposite it on the velvet. Draw the thread pretty tight at each stitch, and at short intervals turn over the velvet to see whether it is lying flat enough, or that the wire is not showing, as any pucker in the velvet or part of the wire being seen would entirely spoil the effect of the lining. When you come round to the back again, join the two ends; if there is too much velvet, cut it off on the cross, backstitch neatly, and open seam with your finger and thumb, so that it lies flat. Turn the velvet



over the brim, and fit it by means of small pleats at the crown. Begin pleating at the front, draw each one down firmly inside the crown, and secure with a pin; then sew firmly round the crown, and your brim is lined.

*How to Make Bows.*--The first thing to remember when you set about making a bow is to have plenty of ribbon; two and a half yards is the least you can have for trimming a hat, and it should not be cut till you have finished the bow. When you wish to have a tied bow, make a loop of the ribbon, pull it tight over your finger, and arrange it in straight pleats; wind the thread tightly round, then turn the loop so as to hold it towards you, and bring the ribbon over, giving it a twist to bring the right side uppermost. To form another loop, wind round thread again, and so on till you have as large a bow as you want. Pass the end of ribbon round the centre of the bow, pleat it, and cut the ends off. Once the bow is firmly tied, you can pull the loops into position desired. In trimming toques or bonnets, begin at one side with a loop and an end. Have a strong thread ready with a knot on the end. Make a loop of ribbon, and, while holding it tight over your finger, pleat it in three or four tight pleats, and pull up the end sharply, make one or two stitches, and wind the thread round to draw it in close. Sew this to your toque, then make another loop in the same way, a little smaller, and sew close to the first one. This gives the firm upright effect so much admired at present. Arrange the loops to suit your taste, and do not cut the ribbon till you have finished all the bows you are to put on. To sew on flowers, first prepare them by mounting them on wire if need be; bring the stalks in a bunch, and pass the needle through the hat from the upper side, leaving an end of thread sufficient for tying,

and bring it back to the right side on the other side of the stalks. Tie the ends of thread, and this makes the flowers stand up with the growing appearance so desired. Tying thus is an easy way of sewing on either feathers or flowers.

*To Make Velvet Rosettes.*—Velvet rosettes are so much used for trimmings on every style of millinery that the home milliner could not do better than learn how to make them. Three rosettes on a toque with the addition of a couple of wings or ostrich tips, make both a dainty and inexpensive hat. To make a velvet rosette, take a strip of velvet on the cross about four inches wide. Be careful always to cut the ends of cross strips slanting, or they will not join properly. Join the ends on the wrong side, and double the strip of velvet right side out after flattening seam. Take a long needle and strong thread, and run along the raw edges of the velvet, passing the stitches through both thicknesses of the velvet, taking no backstitches, or it won't draw. When run round, draw tight, and the fulness falls naturally into the form of a rosette. Of course it will require some arranging, and the rosette will set all the better if sewed upon a foundation of stiff net about the size of a shilling.

*How to Make a Velvet End.*—When a velvet trimming is to be used upon anything in place of ribbon, it is more ornamental to have one or two cross ends than to have the trimming all loops. Cross ends, as you know, are cut slantingly, and the long point has no body in itself to keep it in an upright position; therefore we take the long point, and fold it over till edge goes to edge and side square across, making a much larger angle. Before doing this, however, the strip of velvet must be hemmed, that is, fold the edge once down and herringbone it upon the velvet, taking a firm hold of the outer fold of

velvet, and only lifting one thread upon the back of the velvet, so that the stitches will not show on the right side. When you come to the end, fold the long point back to meet the shorter one, and back-stitch down the side. Turn the point you have made, pressing out the seam so as to make a sharp point; herringbone across the strip, and your end is finished. Pleat the end as directed for ribbon loops, and wind thread round tightly to keep it firm.

*How to put in a Head Lining.*—Cut a strip of sarcenet the width required, and hem along one side; make the hem about half an inch wide, so as to run a thread or piece of baby ribbon through it when the hat is finished. Most milliners prefer to run the hem, and not to hem it in the usual way. After being hemmed, begin at the back of the hat to sew it in, holding the right side of the sarcenet next the hat. Sew round with a long stitch, and when you come to the starting point seam the sarcenet and cut off surplus. The head-lining is usually put in before you begin to trim your hat, so that the trimming stitches will not show. Leave the lining hanging down till the hat is trimmed, and then put a small piece of sarcenet in the crown; fix it with three or four long stitches; draw a thread through the hem of the lining, turn it in and secure it neatly, and your hat is finished in a workmanlike fashion.

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## CHAPTER XXVII.

### HOW TO MAKE A TULLE HAT.

Nothing looks better in summer than a lace or drawn tulle hat on a wire shape, and a pretty face never looks more charming than when peeping fresh

and rosy from beneath a wide-brimmed black lace hat crowned with its garland of summer flowers. The first thing, then, is to select a wire shape, and the large ones are undoubtedly the prettiest, and lend themselves best to the curves most suitable to the features. Having selected your shape, get some fine black net—not tulle, as it is so difficult to work with, and grows so soon limp. Cut the net double the width of the brim, and allow about a quarter of an inch on one side for an edging, and just enough to tack to the crown of the other. For fulness allow at least as much again as measures plainly round the brim. If the net is to be very full, allow more. Fold the net lengthways exactly in half, and at about a quarter of an inch from the fold gather neatly; this forms the edge of the brim. Gather again, the single net this time, then draw up your first gathering, and insert the brim between the two folds of net, the outside wire being close up to the first running. Draw up the other running as near the wire as possible, and be careful to keep the net straight on both sides of the shape, and to regulate the gathers between the cross wires. Gather the net over all the wires, draw up, and fasten neatly on the crown. The crown may be either of drawn net or plain satin. A smart bow of satin ribbon or rosettes, and a spray of flowers, make a charming hat. Lace hats are easier to make, as the lace is simply fullcd on either side of the shape. Though these hats are a little troublesome to make, yet, with patience and perseverance, they can be very successfully done by the home milliner. Cool hands are essential when working with net, for the least damp or heat destroys its crisp freshness, making it limp and sticky.

## CHAPTER XXVIII.

## HOW MEN'S GARMENTS OUGHT TO BE KEPT.

Having written at some length on the making and care of women's garments, I venture now to say a few words upon the important subject of how men's clothing ought to be cared for, so that husbands, fathers, and brothers may present the well-groomed appearance so dear to the heart of the average woman. Men are usually careless at home, leaving their womankind to look after their clothes as a rule, and, if their ordinary clothes are anything like respectable at all, some men will wear them because they are so comfortable, till either mother or sister declines to be seen again in the company of such garments. The first principle to be impressed upon careful housewives is to see that the masculine habiliments are taken care of as far as she can. A man comes home from the city in haste to dress for an evening entertainment, and it would be worth while to take a peep into his room after he has left it. The carpet and bed are strewn with cast-off garments, and everything wearable lies about in confusion, and the poor patient wife is expected to fold and put away everything, while her lord and master poses before the world as a kind and considerate husband. If mothers would train their boys to brush and fold their own clothes, wives would have a better time of it. Sisters are expected to look after their brothers' things, very often to the detriment of their own occupations. I think a boy is quite as capable of looking after his own clothing in the way of brushing and folding them neatly as his sister is, if he has been trained to it; of course, I think sisters ought

to do any little bits of mending for their brothers in a cheerful and willing spirit. Teach the boys, then, to be tidy, and the men of the future will be gentlemanly both in appearance and in mind, for they will respect their wives too much to leave their mud-stained trousers for them to brush. Fit up the boy's room with a commodious chest of drawers and a clothes press or closet with plenty of shelves, and teach him first that his jacket or coat should not be hung up—this puts it out of shape in the back of the neck, and exposes it to dust and dirt of all kinds. Give him a good clothes-brush, and teach him how to use it.

*How to Brush a Coat.*—When brushing a coat, brush carefully with a clothes-brush, then hold up the coat and shake it; next hold the coat in one hand and brush again, this time vigorously. Search the pockets, inside and out, and take everything out of them. Give him a special place in his chest of drawers for the letters, papers, notebook, etc., which always accumulate in pockets. Then, when thoroughly brushed, stretch the coat out on the bed and proceed to arrange it.

*How to Fold a Coat.*—The sleeves are folded, and the two fronts of the coat are turned over to bring them even with them. The coat is now in such a condition that one more fold will bring the seam right into the middle of the back, the sides being evenly arranged. The outside part of the coat will be protected, and the lining will be turned so as to form the exterior, and the garment consequently kept free from dust. Folded in this way it will retain its shape, and when unfolded it will look just as it did the day it was brought home from the tailor.

*How to Fold a Waistcoat.*—The waistcoat is folded exactly in half, and folded over again, the lining on the outside.



*Brushing and Folding Trousers.*—The trousers should be carefully rubbed with the clothes-brush and shaken. All mud removed if they are soiled, and if they have been turned up for rain at the bottoms they should be arranged before folding. Nothing whatever must be allowed to remain in the pockets. They should then be turned as far as the first suspender button, great care being exercised that the fold down the legs should be exactly the same. This makes one unbroken surface. If they are a little full behind, or if the waist width is unusually large, as in the case of a gentleman of extra girth and avoirdupois, this additional part can be lapped over so as to meet exactly the fold in the trousers. Then for the last fold, the knee is the hinge of the turnover. In this way the trousers will present as square a shape as the coat and vest, and you can easily put two suits into the drawer of an ordinary wardrobe or on the shelf of a press.

*Dress Coats.*—The fronts of a dress coat are made so that, when folded, they are even with the tail; then one more fold will part the tails evenly.

*Trouser Stretchers.*—It is quite a mistake to use patent trouser stretchers. They tear the cloth, and do not accomplish the desired result. Ironing once or twice is all that is necessary, and even this must not be done without due consideration. If trousers are properly folded they will never need the stretcher or the hot iron. It is better to have a separate drawer for an evening suit.

*Dress Shirts.*—Dress shirts require an extra amount of care and attention, and for evening dress should be perfectly plain. They should open down the front, and have holes for two or three shirt buttons or studs, and every night when a shirt is removed the sleeve links and studs should be taken out. Some exceedingly "smart" men wear their

collars and cuffs attached to their dress shirts, but this is rather extravagant when shirts are sent to a laundry. Shirts should be put away by themselves in a separate drawer.



*Ties.*—When ties are bought the measurement of the collar should be given.

*Patent Leather Boots.*—There has been much difference of opinion as to the care of patent leather boots and shoes. Some men insist upon having them varnished as soon as they come home from the shoemaker; others declare it is the very worst form to wear varnished boots and shoes; but I think the best treatment that can be given both patent leather and russet shoes is to use a good boot cream. This keeps the leather soft and pliable, and prevents cracking. A little vaseline is also a useful thing to keep for boots. Have the soles of patent leathers painted black, they look better, and will last twice as long.

*Boot-trees.*—A safe investment will be found in boot-trees. They keep the boot in shape, keep the leather constantly stretched, and are about the best preventive for cracking and other ills that patent leather is subject to. Boots ought to be washed with an old sponge in warm water frequently, and mud must be removed before they are creamed or varnished. Boots and shoes should be put in the bottom of the press or closet.

*Felt Hats.*—A felt hat should be brushed with a soft hat-brush. A stiff clothes-brush should never be used on a hat. A silk handkerchief is the best thing to smooth a silk hat with, or else one of the plush pads sold by hatters for that purpose. It is a common practice to hang the silk hat along with the felt hat in the hall, and this is a sure method for catching all the dust and smoke that is to be had. It should always be placed in its box, and also remem-

ber that frequent ironing ruins a hat. Some men preserve the shine on their hats by rubbing vaseline upon their hands, then wiping them with a flannel rag, and using it to smooth down the rebellious bristles. One objection to this is that grease is apt to retain dust, and by some unknown power to attract it. There is also the suggestion of the "shabby genteel" and their various makeshifts in this plan.

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Editorial communications should be sent to the Editor, *Photography*, Coventry. Publishing matters should be addressed to the London Office.

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